

AN ART I CURRICULUM DESIGNED FOR HIGH SCHOOL  
STUDENTS UNDER FLEXIBLE-MODULAR SCHEDULING

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Art Education 295  
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Master of Arts (Plan B)

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By  
Randel J. Lage  
University of Minnesota  
Duluth, Minnesota  
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## INTRODUCTION

We are currently living in an age where the cry is out for innovative education! A spirit of change in the schools is building to a dramatic peak. The educational jargon has been reduced to a garble of terminology that includes such strange word forms as LAPS, UNIPACS, DIRCS, and CIRCS. This project will concern itself with the terms LAPS and UNIPACS which are synonymous with systematized learning activity packages. This experiment presents an interesting contrast when one considers the diversity and freedom of art and the analytical approach of systematized learning.

Men such as Dwight W. Allen, Jerome S. Brunner and John I. Goodlad have laid the foundations for systematized, learning-teaching experiments. They are fairly unanimous in their findings and agree that instructional systems when properly written and taught, can provide a sophisticated environment which nourishes learning.

Whether or not I have been successful in my attempts, I leave to the reader to decide for himself. I have selfishly written this



project for my exclusive use and do not pretend to suggest that there is another art educator among us who could or would want to use this same approach. Many of those who would criticize it, would do so on the grounds that it appears too rigid and structured. I can only argue that the alternative would be haphazard instruction. I strongly react against the latter method of teaching because it is inefficient and does not always educate. Sometimes it only discourages or confuses the student. I believe that a talented art student can outwardly, by evidence of his work, do well under the haphazard approach. However, individualized instruction asserts that practically all should master the subject and do well. Almost anyone can teach the talented art students, but they are only a small percentage of a class. The old cliché "when the student fails, the teacher fails" is true for art too.

The actual project which I developed is included as Appendices #1, #2 and #3 under the Chapter IV heading. The chapters preceding Chapter IV are a brief summation of the actual development of the project and the mechanics of the UNIPACS or LAPS (learning activity packages).

A special measure of gratitude is due to Dr. Arthur E. Smith for his invaluable assistance in over-seeing this experiment. Without his insight into the aesthetic art experience and the problem of art education this project would have surely faltered.



I.

THE LONG-RANGE TEACHING  
OBJECTIVES OF THE PROJECT

Before such a project was completed, the goals for the teacher (in this case, myself) had to be clear in intent. I had to know how it would benefit my teaching and how it would change my attitudes toward art education. My objectives were simple in nature. I wanted a thorough art program which was developmental in design and was success oriented for the student. My ultimate goal was to develop students who were capable of entering art II classes filled with enthusiasm and enough of the basic art skills to self-direct their creative impulses.

## Ia. Teaching Art More Effectively and Thoroughly.

As I mentioned earlier in the introduction, I am against a haphazard approach to art education. I say this because I have tried it, unwittingly, and have had many experiences of inefficiency. Ineffective teaching in my opinion, includes the failure of communicating all of the vital attitudes which I believe to be important to the creative process. In short, I found that I had forgotten about some attitudes and had not stressed others enough. Young people need repeated re-inforcement to develop these attitudes, and without structuring their inclusion into a curriculum, they are often overlooked.

For example, in Appendix #3, Package #1, page 24 I have included the pre-test, true-false question: Drawing ability is



something that you are born with. It cannot be learned. The answer, of course, is false, and students need to be reminded that they can learn to draw. The reader can easily see how such an important self-concept as this might be over-looked in an everyday routine without the structure in which it is included. To the apprehensive, average or lower student this reminder might stimulate and encourage him sufficiently to work harder and more comfortably.

Ib. Teaching Art as a Developmental Progression Toward Creative Independence.

This is the ultimate reason for teaching the basic concepts and techniques to the students. The pay-off is the development of a person who can create on his own, is self-motivated, has aesthetic awareness, and can persevere the trials and errors of creating art work.

Obviously, priorities for sequential units of organization had to be made for this project. Without drawing and design fundamentals preceding printmaking and painting, we cannot possibly expect the average art student to have progressed toward creative independence on his own. Rare cases do occur, however, and these are dealt with in the conclusion of this text.

The gradual progression of difficulty from package to package draws on past knowledge to make the concepts easier to accomplish and comprehend. This is not to say that the chain of packages cannot



be altered or changed in order to up-date or revise. However, when revisions are made, they should take into account the acquired knowledge to that point.

Ic. Providing a Success Oriented Curriculum Based Upon Mastery of Art Forms and Techniques.

Every art instructor has a sizeable number of students "turned-off" by art because it frustrates them. It frustrates them because it doesn't come easily, and when it doesn't come easily, their perseverance level drops and they lose interest in an area in which they should have succeeded. This becomes a most degrading situation which affects the students self-concept and ego.

The argument for non-gradedness immediately becomes the answer. I strongly disagree with this argument for a system without grades. Success must be achieved in some way, and we as educators must somehow devise schemes to allow the student to succeed. I believe that students are often predestined by teachers to seek their own level like oil and water. Benjamin S. Bloom critically states that:

"Each teacher begins a new term (or course) with the expectation that about a third of his students will adequately learn what he has to teach. He expects about a third of his students to fail or just "get by". Finally, he expects another third to learn a good deal of what he has to teach, but not enough to be regarded as "good students". This set of expectations, supported by school policies and practices in grading becomes transmitted to the students through the grading procedures and through the methods and materials of instruction. The system creates a self-fulfilling prophecy such that the final sorting of students through the grading process becomes approximately equivalent to the original expectations" and that....."most students (perhaps over 90 percent) can master what we have to teach them, and it is the task of instruction to find the means which will enable our students to master the subject



under consideration."<sup>1</sup>

The project which I have completed can and will enable students to succeed without undue discouragement. Whether ninety percent are able to master art will depend on the established levels for mastery. By providing every opportunity for learning and achieving, it is possible that mastery will come of its own. Perseverance is the attitude that I place above all others, for without perseverance, creative independence will be most difficult for a majority of students who will enroll for an Art II class the next Fall.

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<sup>1</sup> Benjamin S. Bloom, "Learning for Mastery", UCLA Evaluation Comment, Vol. I, No.2 (May 1968) P.1.

## II. THE DEVELOPMENT OF THE PROJECT

### IIa. The Research and Planning for the Project

The research for this project has been continuing for about two years. During that time I have visited art instructors currently under modular-scheduling, attended curriculum-writing workshops, and have gathered materials relative to the project. I have also had numerous conversations with our school districts curriculum, project director, Mr. Milton Ojala. Mr. Ojala is well-versed in the problems of curriculum development having worked under Dwight Allen and the development of the Stanford plan for three years and at the University of Massachusetts at Amherst for two years. His advice on the problem of developing an art curriculum suited to flexible modular scheduling was based on his past experience.

To someone who might desire to develop their own curricular project I would recommend an excellent article by Dennis E. Rens "The Individualized Performance Curriculum" from the Westinghouse Learning Corporation Monograph.<sup>2</sup>

The following diagram is typical of most learning packages, and includes all of the possible routes available for a student to take. My project is a modification of the Westinghouse Plan.<sup>3</sup>

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<sup>2</sup>Dennis E. Rens, "The Individualized Performance Curriculum", Westinghouse Learning Corporation Monograph, Vol II, No.4 (1970)

<sup>3</sup>Ibid.



From my research I have found that it is advisable to make the learning activity package as short and concise as is possible. A ponderous stack of written copy is discouraging and threatening to the learner, for this reason I have tried to keep most packages under four pages in length. Printmaking (Appendix #3, package #19) exceeds this limit slightly because of extra evaluation sheets.

#### IIb. The Trial Attempts and Revisions.

From time to time in my seven years of teaching art I have experimented with various types of hand-outs for student use. As of two years ago, I used a type of worksheet-project description type of format. An example of this format is included as Appendix #2.

This last year I conducted classes for the last half of the year without any form of written instructions. The first semester was directed by a work sheet, evaluation format. (Appendix #2). This format was previously presented to Dr. Arthur E. Smith. Our conclusion was at that time that the package was not thorough enough and perhaps too constrictive. However, it was an in-road to the present format. The most encouraging success occurred with the use of the new, student, self-evaluation sheets. Also, the repeated requests by the students for work-sheets the second semester indicated to me that they had become vital to the art effort and an aid to the students.

#### IIc. The Conclusions Resulting from the Research.

Most secondary, art curriculums for flexible scheduling are currently employing some type of contracts, work-sheets, UNIPACS, or

learning activity packages (LAPS). In my visits to the Stillwater and Hopkins, Minnesota schools I found the art staffs enthusiastic about the new scheduling procedures. They do indicate, however, a weakness in accountability of students to teachers. The most common complaint was that many students could not be regularly accounted for, because many of them use the open-laboratories to do their work. This caused me to develop the student schedule, Appendix #1, which accommodates small group seminars in the open laboratories each week.

Because flexible-scheduling has an atmosphere of disorganized, mass confusion, it seems imperative to have a systematized package for a student to self direct his efforts in art when it is not possible to have immediate clarification and instruction from his art teacher.

The last conclusion that I made after my research was that a package approach is necessary for two or more instructors to use a team-teaching approach. This approach demands that student, behavioral objectives be agreed upon by all of the teachers involved. When one considers the diversity of art educators it becomes obvious why it is necessary. A package approach can, therefore, unify the efforts of a diverse art staff.



## III.

## THE MECHANICS OF THE PROJECT

The strength of this project is in its compact, thorough design. The various parts perform necessary functions to facilitate learning. The component parts are much like a skeleton upon which the individual teacher can build experiences for the learner.

## IIIa. The Major Divisions

The packages are organized in three major areas which correspond to the quarters of the school year. The first is drawing, the second is design, and the third is painting and print making. Each one-third covers twelve weeks of school.

The units or packages follow a developmental approach that hopefully builds on past learning. Therefore, each quarter is a pre-requisite for the next. In this way the instructor can assume that certain skills and knowledge have been acquired by the 90% of students that Benjamin Bloom mentioned in his article.<sup>4</sup>

## IIIb. The Mechanics of the Student Schedule and the Implementation of the Packages.

The student schedule, Appendix #1, shows a possible time allotment for learning activities. Each student will meet for forty minutes in a large group setting on Monday morning. At this time the packages are introduced to the students.

The first activity in the large group will be for the students to

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<sup>4</sup>Benjamin S. Bloom, "Learning for Mastery", UCLA Evaluation Comment, Vol.1, No.2 (May, 1968) P.1.



pre-assess their knowledge and attitudes about the subject. Immediately, following the pre-assessment the instructor can lecture, show slides, or audio visual aids to clarify the pre-test items and probe for mis-understandings and ignorance. The areas which are not clear should receive special attention. The pre-test and possible art activities become the basis for the large group meeting.

Each student is scheduled for two, eighty minute studio sessions during the week, the first occurring on Monday. During these studio sessions the student can choose from the list of ways to accomplish the objectives and select his own activity. The learning materials are available in the studio for inspiration and instruction.

Open laboratories are provided for the latter part of the week for package completion and Quest projects. A small group seminar is scheduled for each one-half of the students in each section to discuss problems and to evaluate and present previous package solutions and Quest activities. The scheduled seminar should solve the problem of accountability and loss of personal contact, student to teacher. The seminars are held in an area adjacent to the studio to enable the instructor to supervise both activities.

#### IIIc. The Breakdown of the Component Parts of the Packages.

The following is a description of the individual areas of the activity packages. The packages are a lesson plan for students and are organized much like a teacher's lesson plan.



The Package Number-- A number attached to each package to identify each and to eliminate confusion and facilitate grade reporting.

The Concept-- This heading identifies the major area of concentration or major concept upon which the activities are based.

The Duration--This is a time allotment for the activities. Many students will contract for Quest projects beyond this limit. It is not meant to become a rigid limitation, but rather a guide for organizing time allocations and the school year.

The Pupil Performance Criteria-- This is a listing of goals for the student to achieve. They tell the student the type and levels of achievement and activities necessary to complete the package satisfactorily. The criteria, or objectives are stated behaviorally according to Bloom and Krathwohl's taxonomies.<sup>5</sup> The teacher is making an agreement with the student; a type of contract, Robert Mager writes

"In a sense, a teacher makes a contract with his students. The student agrees to pay a certain sum in return for certain skills and knowledge. But, most of the time they are expected to pay for something that is never carefully defined or described. They are asked to buy (with effort) a product that they are not allowed to see and that is only vaguely described. The teacher who doesn't describe to the best of his ability how he intends the learner to be different after his instruction, is certainly taking unfair advantage of his student."<sup>6</sup>

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<sup>5</sup>Robert F. Mager, Preparing Instructional Objectives, (Palo Alto, California: Fearon Publishers, 1962), P.16

<sup>6</sup>Newton S. Metfessel and William B. Michael and Donald A. Kirsner, "Instrumentation of Bloom's and Krathwohl's Taxonomies for the Writing of Educational Objectives", (Unpublished, typewritten paper) PP, 4-12



Ways to Accomplish the Objectives-- Listed here are some of the activities for the student to engage in to master the objectives. They are referred to as a multiple-thread of activities, because of the different paths for a learner to take. This provides a great deal of freedom for expression that departs from the rigid outward appearance of the package. Because students vary in their interests and have a desire to be independent, this is a most important feature for any art curriculum. Occassionally there will be a path for accomplishing the objectives that requires the student to review the learning materials or do research. I like to encourage this type of activity and re-inforce the learner whenever possible.

Quest Projects-- In depth activities which the learner selects for additional exposure and enrichment are called Quest projects. The completion of a Quest project enables any student to elevate his grade and provides greater success and reward for his effort. More than one Quest project could be contracted if a student wished to do so. This could enable someone who is not very artistic to display his knowledge and perseverance in a related way. I place the ability to verbalize and to be knowledgeable about art on level only slightly below that of the creative processes. I do this because aesthetics, being the philosophy of beauty, is sometimes best displayed as insight and personal satisfaction by many students.

Learning Materials-- This category includes a listing of art materials, text books, folders, and audio visual aids. It tells the student where to go for help on his own, and where he can get ideas and inspiration for his



work. Items in this category will often be added or deleted as the need arises. This is a helpful source for the instructor to draw from for the large group presentation. It is also helpful for those students who miss the large group sessions to complete whatever they missed. The learning materials are centrally housed in an area within the studios. The textbooks included in the learning materials sections are listed as a bibliography in Appendix #4.

Pre-Test-- A true-false test is given prior to the large group lecture and discussion to pre-assess the learners attitudes, knowledge, and experience about the concept. It is meant to conjure visual pictures for the learner as he answers the questions. The arguments, discussions, and lecture presentation are in part, directed by the pre-test. The pre-test also becomes the basis for a post-test which has not been included in my project. The pre-test does not threaten the learner because it is taken without the pressure of grading. The pre-test is vulnerable to many changes and additions to conform to the large group presentations.

Project Evaluation Sheet-- This form is designed to encourage the student to self-evaluate his efforts. The first part required that a student write a statement about his work, experiences, and difficulties. He can also use this to criticize the instructor or package content of deficiencies. The project evaluation ratings are not listed necessarily as to magnitude or importance. The project which employs the concept can be awarded a maximum grade of B+. The inclusion of a related Quest

presentation can raise the base project grade by three grades. The bottom of the page is available for the teacher to comment about the student's self-evaluation to insure fair and honest evaluations in the future, and to maintain a proper level of acceptability. I have used a similar form for evaluation for about two years with encouraging results.



## IV.

## CONCLUSION

The project in its final form which I have designed and written for Art I students under flexible-modular-scheduling has not been used in actual classroom situations. However, I believe that it will accomplish the objectives which I had determined for it to achieve. I'm sure that I will revise the content eventually in order to improve it. One possible change (actually, an addition) would be to allow exceptional students to work rapidly through the packages and then go on to independent work on their own.

The final form appears to be quite an improvement since the earlier proto-types of a similar curriculum of two years ago. As Thomas H. Huxley states:

"The rung of a ladder was never  
meant to rest upon, but only  
to hold a man's foot long enough  
to enable him to put the other  
somewhat higher."

The real success of this curriculum experiment will not be observable until the students who use it are creating art work in Art II a year afterward.

## APPENDICES



COURSE TITLE: ART I  
UNIT TITLE: Gesture Drawing  
UNIT LENGTH: 1 Week  
STUDY AIDS:  
DIRC: Item 1- Book "The Natural Way to Draw" by Nicolaides  
Pp. 15, 16, 17, & 18.

PERFORMANCE CRITERIA:

The student will be able to:

1. Make gesture drawings with a moderate amount of freedom.
2. Compare gesture drawing to out-line and contour drawing in a quiz.
3. Indicate the general pose of the model and feeling of the action in (1) minute or less.
4. Explain, recognize, and identify 70% of the material included in the project procedure, review section vocabulary, study aids (DIRC & CIRC).

MINIMUM REQUIREMENTS:

In addition to the above, the student will present (3) of his best gesture drawings. He, alone, will decide which is best by comparison with the examples in the study aids. The area of "Helpful Hints" which follows should also provide some criteria for judgement. Indicate which of the three drawings is most representative of your work by labeling it as "Best". Hand in all three drawings, but only evaluate the one "Best" drawing.

MATERIALS TO BE USED:

Newsprint, 4B pencil (Shaped blunt and thick), crayons, and felt-tip pens.

PROCEDURE TO BE USED FOR GESTURE DRAWING ASSIGNMENT:

1. The media will vary from session to session and will be announced by the instructor.
2. Newsprint will be used for all drawings. Pick up 8-10 sheets at the start of each session. Use both sides when working with crayon and pencil, and one side only when working with felt-tip pens.
3. Examples will be shown in a short demonstration. It is important that you check the listed study aids also, as they will contain good examples.
4. The model will take active poses of different types. These will last only a short time so you will have to work rapidly. You will have to do the drawing in 1-2 minutes.
5. "As the model takes the pose, or as the people you watch move, you are to draw, letting your pencil swing around the paper almost at will, being impelled by the sense of action you feel. Draw rapidly and continuously in a ceaseless line, from top to bottom, around and around, without taking your pencil off the paper. Let the pencil roam, reporting the gesture." Nicolaides "the natural way to draw" (DIRC Item 1, P.14).
6. At the end of the unit, select the best (3) drawings of all those completed, and hand in to the instructor. Evaluate only one (1) of these three (3) drawings for a grade.



#### HELPFUL HINTS FOR A SUCCESSFUL GESTURE DRAWING:

1. The gesture drawing is done best when you work rapidly and avoid details of the face, etc..
2. This is not an outline drawing--allow it to be done in a manner which allows for the misplaced line.
3. Assume that this drawing is a scribble rather than a photographic likeness.
4. "As the pencil roams, it will sometimes strike the edge of the form, but more often it will travel through the center of forms and often it will run outside the figure, even out of the paper altogether. Do not hinder it. Let it move at will. Above all, do not try to follow edges." Nicolaides "The Natural Way to Draw" (DIRC Item 1, P.15).
5. In the first five seconds you should put something down that indicates every part of the body in the pose.
6. Practice gesture drawing in your everyday routine. Look for people in action & record their movements. Athletic games and children's playgrounds are good sources for material.

#### GENERAL GESTURE DRAWING REVIEW:

1. The gesture drawing differs from outline and contour drawing in that it does not attempt to show what the object looks like, nor what it is, but what it is doing.
2. Loss of detail, a rapid, flowing line, and a feeling of action are the characteristics of a gesture drawing.
3. The drawing tool does not leave the picture plane.
4. Gesture drawing will loosen your drawing style and perhaps, add a flair and freedom to future work.



APPENDIX #3  
PROPOSED STUDENT  
LEARNING PACKAGES

## PACKAGE #1

CONCEPT: Gesture Drawing

DURATION: One week

PUPIL PERFORMANCE CRITERIA:

(The student must)

1. Be able to make gesture drawings of a figure in about one minute which suggest movement and the general pose.
2. Select the one, best, gesture drawing from all that will be done; mat the drawing and evaluate it according to the criteria on the evaluation sheet.
3. Score a minimum of 70% on the following material:
  - a. Be able to identify drawings in a test as to technique - either out-line, contour, or gesture.
  - b. The score based on the pre-test.

WAYS TO ACCOMPLISH THE OBJECTIVES:

1. Attend an outside drawing session with your instructor.
- and/or 2. Get permission to attend a physical education class and make drawings of the activities there.
- and/or 3. Work at home using neighborhood playgrounds and children as a source for inspiration.
- and/or 4. Read a book or folder on the subject and work on your own.
- and/or 5. Work around school wherever people are moving and doing things.
- and/or 6. Review the learning materials with a classmate.

QUEST PROJECTS:

1. Explore paintings which have an active gesture drawing approach and write a report on them. Secure examples where possible.
2. Select a photograph and make three drawings from it; one gesture, one pure outline, and one contour. Make a display of them.
3. Do a gesture drawing using watercolors.
4. Do a gesture drawing using pastels.

LEARNING MATERIALS:

Art Materials - Crayon, 4-B pencils, black ballpoint pen, Conte crayon, paper, pastels, watercolor, and matboard.



Textbooks - The Natural Way To Draw, Nicolaides, pp. 15,  
16, 17, & 18.  
Folders - #701, "Gesture Drawing"  
Audio Visual  
Aids - Single Concept Film, #D-1 "Outline, Contour,  
and Gesture Drawing"  
Single Concept Film, #M-1, "Cutting a Mat  
for a Picture"  
Single Concept Film, #F-1, "Figures in  
Action"

PRE-TEST  
(True-False)

- \_\_\_\_\_ 1. Gesture drawings are best when they are worked on slowly and include details of the face, etc.
- \_\_\_\_\_ 2. A gesture drawing is more like a scribble than a photographic likeness.
- \_\_\_\_\_ 3. Drawing ability is something that you are born with. It cannot be learned.
- \_\_\_\_\_ 4. Loss of detail, a rapid, flowing line, and a feeling of action are the characteristics of a gesture drawing.
- \_\_\_\_\_ 5. Gesture drawings are foolish because anyone can scribble and make the drawing look like the figure's action.
- \_\_\_\_\_ 6. Being inhibited has no bearing on one's ability to scribble or make gesture drawings.
- \_\_\_\_\_ 7. A well-done scribble can be very pleasing to look at.
- \_\_\_\_\_ 8. A gesture drawing could be done without ever looking at the paper.
- \_\_\_\_\_ 9. A gesture drawing is a controlled scribble.
- \_\_\_\_\_ 10. A football or basketball game would be poor material for a gesture drawing because there are too many figures involved.
- \_\_\_\_\_ 11. Gesture drawings can be done in any size.
- \_\_\_\_\_ 12. It is important to make sure that you have included all of the details in a gesture drawing before you finish it.
- \_\_\_\_\_ 13. One should avoid doing gesture drawings of horses, dogs, or birds because the human figure is the best subject for such drawings.
- \_\_\_\_\_ 14. Mis-placed lines should always be erased in a gesture drawing.
- \_\_\_\_\_ 15. In order for a mat to look right, it should have sides that are all exactly the same size.

ANSWERS TO THE PRE-TEST: 1-F, 2-T, 3-F, 4-T, 5-F, 6-F, 7-T, 8-T, 9-T, 10-F, 11-T, 12-F, 13-F, 14-F, 15-F.



## PROJECT EVALUATION:

On the back of this sheet write a short statement about your matted, gesture drawing. How is your personality reflected in your work? What was the figure doing when you drew it? How successful have you been in capturing the action?

CRITERIA FOR EVALUATION	POSSIBLE POINTS (Circle your rating)
Freedom and Variety of Line	0 1 2 3 4
Feeling of Action or Activity	0 1 2 3
Loss of Detail, yet a complete drawing	0 1 2
Continuous, Rapid, Line quality	0 1
Over-all Artistic Impact & Appearance	0 1
Mat is cut correctly	0 1

Quest project

0 1 2 3

TOTAL POINTS \_\_\_\_\_

SECTION NUMBER \_\_\_\_\_

STUDENT'S NAME \_\_\_\_\_

CIRCLE YOUR GRADE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
F-	F	F+	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

TEACHER COMMENTS:



## PACKAGE #2

CONCEPT: Drawing the Perspective of Buildings and Objects

DURATION: One Week

PUPIL PERFORMANCE CRITERIA:

(The Student must):

1. Complete and present one, original, pencil drawing which displays his best ability to apply the rules of perspective to buildings or still-life objects.
2. Evaluate the above drawing and indicate and label the vanishing point (s) and eye level.
3. Score a minimum of 70% correct on a test of the following material
  - a. To be able to locate the vanishing points and eye level for lines made in drawings of simple structures.
  - b. To be able to differentiate between one and two point perspective in objects when it occurs.
  - c. Given the vanishing points and eye level and part of a drawing of a house, the student must complete the house.
  - d. Score based on the pre-test.

WAYS TO ACCOMPLISH THE OBJECTIVES:

1. Choose from the learning materials listed below and work alone or with several of your classmates.
- and/or 2. Set up a still-life of objects from the studio and make drawings of them.
  - a. Use a ruler to extend lines to meet at the vanishing point to pre-test your ability to judge the correct slant of lines.
  - b. Review your drawings with your instructor to pin-point problems.
- and/or 3. Attend an outside drawing session with your instructor.
- and/or 4. Check out a book on perspective and work at home by drawing your house or objects in a still-life.

QUEST PROJECTS:

1. Explore three point perspective and make a drawing using it (Folder #1603)
2. Make a display on perspective using magazine cut-outs.
3. Research the origin and discovery of perspective and write a report on it.
4. Make a perspective drawing of a staircase. (Folder #1603)
5. Construct a "Leonardo" device. (Textbook- Learn Art In One Year, p. 83.).



LEARNING MATERIALS:

- Art Materials - pencil, eraser, paper, ruler, drawing board.
- Testbooks - Perspective Drawing, Joseph D'Amelio  
Freehand Perspective, Dora Norton, pp. 42-59 and 77-78.  
3-Dimensional Drawing, Andrew Loomis, pp. 1-77.
- Folders - #1601, "Perspective"  
#1602, 3-M Overlays  
#1603, Paper-back
- Audio Visual  
Aids - Single Concept Film, #P-1, "One and Two Point Perspective"  
#P-2, "Illusion of Depth"
- Bulletin Board Display of Perspective Drawings

PRE-TEST  
(True-False)

- \_\_\_\_\_1. Parellel lines in the same plane, when extended, converge at the vanishing point.
- \_\_\_\_\_2. All vanishing points are along the eye level.
- \_\_\_\_\_3. A straight railroad track which extends straight into the distance is an example of one-point-perspective.
- \_\_\_\_\_4. A cube, where you are able to see two sides but not the top or bottom is an example of one-point-perspective.
- \_\_\_\_\_5. Eye level and horizon line are both terms for the same line.
- \_\_\_\_\_6. Doing a copy from a drawing or a picture is considered creative work.
- \_\_\_\_\_7. Perspective is an illusion.
- \_\_\_\_\_8. The picture plane is actually nothing more than a blank sheet of paper.
- \_\_\_\_\_9. The illusion of depth and space into the picture plane can produce some startling and dramatic compositions.
- \_\_\_\_\_10. "Bird's-eye view" means that the object or objects are above the observer's eye level.
- \_\_\_\_\_11. "Worm's-eye view" means that the object or objects are below the observer's eye level.
- \_\_\_\_\_12. The position of the eye level does not affect the resulting drawing.
- \_\_\_\_\_13. Dramatic illusions of depth and space can be achieved by the use of "bird's and worm's" eye levels.
- \_\_\_\_\_14. The use of overlap makes some things seem closer and others further away.
- \_\_\_\_\_15. The relative size of similar objects can give the illusion of depth and space.
- \_\_\_\_\_16. As an object gets farther and farther away, it retains its sharpness of detail.
- \_\_\_\_\_17. Objects positioned higher on the picture plane appear to be further away from the observer.



- \_\_\_\_\_18. As objects go into the background they seem to become the same value (lightness-darkness) as the background and result in the illusion of depth.
- \_\_\_\_\_19. Overlap is seldom seen, and it doesn't help an artist create the illusion of depth.
- \_\_\_\_\_20. Perspective drawing is the process of creating the illusion of depth on a flat surface.

ANSWERS TO THE PRE-TEST: 1-T, 2-F, 3-T, 4-F, 5-T, 6-F, 7-T, 8-T, 9-T, 10-F, 11-F, 12-F, 13-T, 14-T, 15-T, 16-F, 17-T, 18-T, 19-F, 20-T

## PROJECT EVALUATION:

On the back of this sheet, write a short statement (six sentences or more) about your drawing in terms of perspective and the illusion of depth into the picture plane. If you have any comments about this package that you would like to make, please feel free to do so.

CRITERIA FOR EVALUATION	POSSIBLE POINTS (Circle your rating)
Illusion of Depth - Perspective - Size Accuracy - Use of over-lap - Position	0 1 2 3 4 5
Use of eye level for effect	0 1 2
Three-Dimensional Quality of Forms	0 1 2
Neatness of Presentation	0 1 2
Over-all Artistic Impact and Appearance	0 1 2
Quest Project	0 1 2 3

TOTAL POINTS \_\_\_\_\_

SECTION NUMBER \_\_\_\_\_

STUDENT'S NAME \_\_\_\_\_

CIRCLE YOUR GRADE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
F-	F	F+	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

TEACHER COMMENTS:



## PACKAGE #3

CONCEPT: Pure, Outline Drawing

DURATION: One Week

PUPIL PERFORMANCE CRITERIA:

(The student must):

1. See and be able to make drawings of the outlines of human figures and/or objects.
2. Be able to create a drawing without the use of internal lines and details.
3. Complete, evaluate, and present one, original, pencil drawing based on the concept of pure outline drawing.
4. Be able to score a minimum of 70% correct on a test based on the pre-test.

WAYS TO ACCOMPLISH THE OBJECTIVES:

1. Attend a figure drawing session in the studio.
- and/or 2. Set up a still-life either in the studio or at home and make drawings from it.
- and/or 3. Study the visual aids and create a drawing from a unique idea that you have.
- and/or 4. Discover your own subject (s) for a drawing.
- and/or 5. Visit Excelsior Amusement Park and make outline drawings of the structure that you discover.

QUEST PROJECTS:

1. Make a solid outline drawing (silhouette) with India ink and brush. (Folder #1901).
2. Do a tempera painting in a solid outline ("Hard-Edge") style.
3. Make a collection or display of magazine cut-outs of silhouettes or outline examples.

LEARNING MATERIALS:

- |                     |   |
|---------------------|---|
| Art Materials -     | Pencils, art eraser, India ink, brush, Tempera paints.  |
| Testbooks -         | <u>Drawings to Live With</u> , Bryan Holme, p.35<br><u>The Natural Way to Draw</u> , Kimon Nicolaides p. 12-13. |
| Folders;-           | #1501, "Outline Drawings"<br>#1901, "Silhouettes"   |
| Audio Visual Aids - | Single Concept Film, #0-1, "Outlines"   |



PRE-TEST  
(True-False)

- \_\_\_\_\_ 1. In a drawing or painting, the figure or object is referred to as the positive element and the background space is the negative.
- \_\_\_\_\_ 2. It is wise to work rapidly in doing an outline drawing.
- \_\_\_\_\_ 3. Line variations in the actual outline of an object and the lines which are drawn to describe such variations are the two most important ingredients in an outline drawing.
- \_\_\_\_\_ 4. A basketball would be a better subject for a drawing than a basketball player.
- \_\_\_\_\_ 5. In an outline drawing of two objects which overlap, you should be sure to include all of the lines of the object nearest you.
- \_\_\_\_\_ 6. If you were to lay your hand on a sheet of paper and trace around it, you would have an outline drawing.
- \_\_\_\_\_ 7. A circus could be a good source for material for an outline drawing.
- \_\_\_\_\_ 8. One horse standing behind another horse would be a good subject for an outline drawing.
- \_\_\_\_\_ 9. Over-lapping objects without using internal lines should never be tried.
- \_\_\_\_\_ 10. Textures have no effect on the outline of something.



## PROJECT EVALUATION:

On the back of this sheet write a short statement about your drawing. Use the terms: line quality, detail, over-lap, factor of closure.

CRITERIA FOR EVALUATION	POSSIBLE POINTS (Circle your rating)
Selection of interesting subject matter, objects, or pose	0 1 2 3
Use of Line Variations (Thick to thin, rough to smooth, etc..)	0 1 2 3
Use of the factor of closure (The "Lost Line")	0 1 2
Complete use of paper with positive-negative	0 1 2
Over-all Artistic Impact and Appearance	0 1 2
Quest Project	0 1 2 3

TOTAL POINTS \_\_\_\_\_

SECTION NUMBER \_\_\_\_\_

STUDENT'S NAME \_\_\_\_\_

CIRCLE YOUR GRADE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
F-	F	F+	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

TEACHER COMMENTS:

## PACKAGE #4

CONCEPT: Form Drawing

DURATION: One Week

PUPIL PERFORMANCE CRITERIA:

(The student must):

1. Be able to write a critique for paintings and drawings in terms of basic shapes, cast shadows, and light sources in a test.
2. Complete and present one, original drawing which has a feeling of solidity, realism, and includes cast shadows.
3. Score with a minimum of 70% correct on a test of the following material:
  - a. Score based on the pre-test.
  - b. Seven out of ten light source, multiple-choice items from slides.

WAYS TO ACCOMPLISH THE OBJECTIVES:

1. Read a book or folder on form drawing
- and/or 2. Study the form drawing display and terminology on the bulletin board.
- and 3. Make a drawing from one of the light box arrangements in the studio.
- or 4. Select your own subject (s) and work on your own.

QUEST PROJECTS:

1. Select cut-outs from a magazine and make a display of the effect that light plays on the appearance of objects.
- or 2. Interview a photographer about lighting and write a report.
- or 3. Write a paper about light and how it creates mood, quality and atmosphere.
- or 4. Make a list of all of the many sources of light in our environment and how they affect our lives.
- or 5. Make a display using oil pastels (craypas) which show how light affects color.

LEARNING MATERIALS:

Art Materials - 2-B and 4-B pencils, art gum eraser, paper  
 Textbooks - 3-Dimensional Drawing, Andrew Loomis,  
 pp. 79-143.  
Learn Art in One Year, Robert Girard,  
 pp. 56-80.



Folders - #601, "Form Drawing"  
#602, "Form Drawing"

Audio Visual

Aids - Single Concept Film, #F-2, "Form Drawing"  
Slide Tray, #1 (Slides, 1-50)

PRE-TEST  
(True-False)

- \_\_\_\_\_ 1. The terms value and value range refer to the degree of lightness or darkness.
- \_\_\_\_\_ 2. When shading a round object that has a smooth surface, you should make sharp breaks between the tones.
- \_\_\_\_\_ 3. Protruding areas are called convex.
- \_\_\_\_\_ 4. Receding areas are called concave.
- \_\_\_\_\_ 5. Convex areas should normally be shaded much darker than a concave area.
- \_\_\_\_\_ 6. The bridge of the nose is a concave area.
- \_\_\_\_\_ 7. Cast shadows are lightest at their origin and become darker as they get further away from the object which caused them.
- \_\_\_\_\_ 8. The shadows always fall in a direction away from the light source.
- \_\_\_\_\_ 9. Form, color, and texture are the way we tell the difference between objects.
- \_\_\_\_\_ 10. Cast shadows should always be left out of realistic drawings.
- \_\_\_\_\_ 11. Three-dimensional forms have height, width, and depth.
- \_\_\_\_\_ 12. Working "simple to complex" means that you don't draw detail until the large basic forms are done.
- \_\_\_\_\_ 13. When the light source is directly over the objects to be drawn, the cast shadows are very long.
- \_\_\_\_\_ 14. Under-cut areas on a form usually catch a shadow and are therefore shaded darker.
- \_\_\_\_\_ 15. There are four basic forms (sphere, cube, cylinder and cone) that are present in everything that we see and touch.

ANSWERS TO THE PRE-TEST: 1-T, 2-F, 3-T, 4-T, 5-F, 6-F, 7-F, 8-T, 9-T, 10-F, 11-T, 12-T, 13-F, 14-T, 15-T



## PROJECT EVALUATION:

On the back of this sheet write a short statement about your form drawing and how it has increased your drawing ability.

CRITERIA FOR EVALUATION	POSSIBLE POINTS (Circle your rating)
Use of a strong light to dark value range	0 1 2 3
Proper blending of tones	0 1 2
Use of dark under-cuts	0 1 2
Use of high-lights for accent	0 1 2
Over-all Artistic Impact & Appearance	0 1 2 3
Quest Project	0 1 2 3

TOTAL POINTS \_\_\_\_\_

SECTION NUMBER \_\_\_\_\_

STUDENT'S NAME \_\_\_\_\_

CIRCLE YOUR GRADE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
F-	F	F+	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

TEACHER COMMENTS:



## PACKAGE #5

CONCEPT: Quick-Contour Drawing

DURATION: One Week

PUPIL PERFORMANCE CRITERIA:

(The student must):

1. Be able to produce contour drawings which have a fluid, flowing appearance in a matter of a few minutes.
2. Be able to differentiate between gesture and quick-contour drawings in a test with a minimum of 70% accuracy.
3. Complete, evaluate and present one quick-contour drawing of figures or objects which displays your best ability.
4. Be able to score certain percent based on pre-test items.

WAYS TO ACCOMPLISH THE OBJECTIVES:

1. Choose from materials listed below and work alone or with several of your classmates.
- and/or 2. Work from one of the still-life set-ups in the studio.
- and/or 3. Attend a studio session on figure drawing.
- and/or 4. Check out a book on drawing and work at home.

QUEST PROJECTS:

1. Research Picasso's drawings and write a report.
- or 2. Assemble a display of magazine clippings which use quick-contour as a major technique.
- or 3. Do a quick-contour, cartoon strip.
- or 4. Make a display of several drawings of the same subject made with a different drawing tool each time.

LEARNING MATERIALS:

- Art Materials - Pen, India ink, black ballpoint pen, black felt tip, drawing paper
- Textbooks - The Natural Way to Draw, Kimon Nicolaidis, pp. 9-13  
Drawings to Live With, Bryan Holme, pp. 141-155.
- Folders - #301 "Contour Drawing"
- Audio Visual Aids- Single-Concept Film, #C-1, "Quick Contour"  
 Bulletin Board Display, "Contour Drawings"



PRE-TEST  
(True-False)

- \_\_\_\_\_ 1. Economy of line is a good quality for a quick-contour drawing to have.
- \_\_\_\_\_ 2. In a quick-contour drawing, the details are suggested but seldom dwelt upon at length.
- \_\_\_\_\_ 3. You should try to visualize in your mind's eye, the contact of your pencil passing around and through the object which you are drawing.
- \_\_\_\_\_ 4. A quick-contour drawing has a photographic likeness of the subject being drawn.
- \_\_\_\_\_ 5. In contour drawing you mentally touch the edge of the form.
- \_\_\_\_\_ 6. Contour drawings have a three-dimensional quality.
- \_\_\_\_\_ 7. Contour lines should never be drawn across a form.
- \_\_\_\_\_ 8. It is possible to do contour drawings without ever looking at the paper--only at the model.
- \_\_\_\_\_ 9. Contour drawings should always be done very small to avoid details.
- \_\_\_\_\_ 10. Mis-placed lines should be carefully erased in a quick-contour drawing.

## PROJECT EVALUATION:

On the back of this sheet write a short critique about your quick-contour drawing in terms of line quality and effectiveness.

CRITERIA FOR EVALUATION	POSSIBLE POINTS (Circle your rating)
Line Quality - Fluid, Flowing	0 1 2 3
Economy of Line	0 1 2
Choice of Subject (Pose or Arrangement)	0 1 2
Avoidance of Fussy Details	0 1 2 3
Over-all Artistic Impact	0 1 2
Quest Project	0 1 2 3

TOTAL POINTS \_\_\_\_\_

SECTION NUMBER \_\_\_\_\_

STUDENT'S NAME \_\_\_\_\_

CIRCLE YOUR GRADE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
F-	F	F+	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

TEACHER COMMENTS:



## PACKAGE #6

CONCEPT: Tonal Drawing

DURATION: One week

PUPIL PERFORMANCE CRITERIA:

(The student must):

1. Create a feeling of volume and mass in a drawing without using traditional shading.
2. Develop a proper arrangement of light and dark patterns within a drawing.
3. Originate drawings for use in other media at a later time.
4. Complete, evaluate and present one, matted tonal drawing in any media.
5. Score a minimum of 70% correct on a test based on pre-test items.

WAYS TO ACCOMPLISH THE OBJECTIVES:

1. Attend the studio sessions on cross-hatching, directional line, and pointillism.
- and/or 2. Check out materials and work on your own.

QUEST PROJECTS:

1. Visit the graphic arts department and write a report on the half-tone process.
2. Make a display of tonal drawings used in magazine and newspaper advertisements.
3. Write a report on Albrecht Durer's work.
4. Explore Impressionistic painting and discuss orally with your instructor the similarity to tonal drawing.
5. Make a display of textural, tonal examples possible with only pencil and paper. (See textbook - Creative Drawing, Rottger-Klante).

LEARNING MATERIALS:

Art Materials -	pencils, pens, India ink, black ballpoint pens, felt-tip pen, paper.
Textbooks -	<u>Drawings by High School Students</u> , Thompson <u>Creative Drawing</u> , Rottger-Klante
Folders -	#2001, "Tonal Drawing" #302, "Cross-Hatching" #1604, "Pointillism" #401, "Directional Line"
Audio Visual Aids -	Single Concept Film, #T-1, "Tonal Drawing"



PRE-TEST  
(True-False)

- \_\_\_\_\_ 1. Cross-hatching involves two different line-directions; vertical and horizontal only.
- \_\_\_\_\_ 2. Directional line drawings are developed from tones created by lines which go in one direction only.
- \_\_\_\_\_ 3. A drawing should never be made in more than one color or else it becomes a painting.
- \_\_\_\_\_ 4. Pattern refers to the arrangement of lights, darks, and mid-value-range greys.
- \_\_\_\_\_ 5. It is generally wise not to isolate too many bold dark areas without tying them together with mid-value greys or darks.
- \_\_\_\_\_ 6. A pure white area should never be used as an accent.
- \_\_\_\_\_ 7. Often-times, tones are created by the density of lines or dots in an area. When the spaces between become smaller, the tone becomes darker.
- \_\_\_\_\_ 8. Textural appearance of a tonal drawing is of very little importance.
- \_\_\_\_\_ 9. More than one technique of tonal drawing can be successfully used in a single work.
- \_\_\_\_\_ 10. Textural tones can add richness to an otherwise bland appearing drawing.



## PROJECT EVALUATION:

On the back of this sheet write a short statement about your drawing. Use the terms: value-range, accents, tones, pattern and volume to do so.

CRITERIA FOR EVALUATION	POSSIBLE POINTS (Circle your rating)
Use of Strong Light to Dark Value Range	0 1 2 3
Over-all Pattern Arrangement	0 1 2 3
Choice of Subject Matter	0 1 2
Impressive Textural Appearance	0 1 2
Over-all Artistic Impact	0 1 2
Quest Project	0 1 2 3

TOTAL POINTS \_\_\_\_\_

SECTION NUMBER \_\_\_\_\_

STUDENT'S NAME \_\_\_\_\_

CIRCLE YOUR GRADE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
F-	F	F+	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

TEACHER COMMENTS:



## PACKAGE #7

CONCEPT: Drawing From Nature

DURATION: One Week

PUPIL PERFORMANCE CRITERIA:

(The student must):

1. Be able to use objects found in nature as a source for expressive drawings.
2. Be able to complete, evaluate, and present one original drawing of natural objects - matted.
3. Score a minimum of 70% on a test based on the pre-test items.

WAYS TO ACCOMPLISH THE OBJECTIVES:

1. Attend an outside field trip to discover interesting growths in nature. Sketches can be made on location.
- and/or 2. Select certain interesting plants and observe them with a magnifying glass in the studio. Make detailed drawings of them in either pencil or pen and ink.
- and/or 3. Check out a book and work at home with objects and natural things found there.

QUEST PROJECTS:

1. Make a display of magazine examples of beautiful designs found in nature.
- or 2. Visit an artist in the community who paints things of nature and interview him.
- or 3. Make a display or list of all of the examples of symmetrical balance that are found in nature.  
(List twenty-five examples)
- or 4. Do an abstract watercolor painting or drawing based on nature. (See "Creative Drawing")

LEARNING MATERIALS:

- |                    |  |
|--------------------|--|
| Art Materials -    | Pencil, art eraser, pen, India ink, watercolors, and brushes.  |
| Testbooks -        | <u>Creative Drawings</u> , Rottger-Klante<br><u>Express Yourself in Drawing</u> , Gerhard Gollwitzer, pp. 66-92. |
| Folders -          | #1401, "Designs in Nature"<br>#1605, "Plants"  |
| Audio Visual Aids- | Single Concept Film, #N-1, "Nature Drawing"  |



PRE-TEST  
(True-False)

- \_\_\_\_\_1. A grasshopper would not be a very good subject for a nature drawing because they are too small.
- \_\_\_\_\_2. Beautiful flowers are better subjects for a drawing than say, a thistle or weed.
- \_\_\_\_\_3. Artists quite often use nature as a source for inspiration for great works of art.
- \_\_\_\_\_4. Most leaves are asymetrically arranged in their composition.
- \_\_\_\_\_5. Symetrical balance is the same as informal balance.
- \_\_\_\_\_6. Many fabric designs are based on items found in nature.
- \_\_\_\_\_7. A drawing from nature should include minute details to add interest and authenticity.
- \_\_\_\_\_8. Nature is our most perfectly designed source of beauty.
- \_\_\_\_\_9. There is not enough variety in nature; everything is too similar.
- \_\_\_\_\_10. A beautiful sunset has a more interesting linear design than a weed.

ANSWERS TO THE PRE-TEST: 1-F, 2-F, 3-T, 4-F, 5-F, 6-T, 7-T, 8-T, 9-F, 10-F

## PROJECT EVALUATION:

On the back of this sheet write a short statement about your discoveries in drawing from nature. What was your most interesting subject for drawing?

CRITERIA FOR EVALUATION	POSSIBLE POINTS (Circle your rating)
Sensitive Line Quality Line Varies and is Expressive	0 1 2 3
Use of Minute Details	0 1 2 3
Creative Selection of Interesting Forms	0 1 2 3
Neatness of Presentation	0 1
Over-all Artistic Impact	0 1 2
Quest Project	0 1 2 3

TOTAL POINTS \_\_\_\_\_

SECTION NUMBER \_\_\_\_\_

STUDENT'S NAME \_\_\_\_\_

CIRCLE YOUR GRADE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
F-	F	F+	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

TEACHER COMMENTS:



## PACKAGE #8

CONCEPT: Wash and Line

DURATION: Two Weeks

PUPIL PERFORMANCE CRITERIA:

(The student must):

1. Create idea sketches from a given list with wash and line technique.
2. Explore previously acquired drawing techniques and apply them to wash and line drawings.
3. Complete and present for evaluation two matted, wash and line drawings. One must be black and white and the other may be in full color.
4. Score a minimum of 70% correct on a test based on the pre-test items.

WAYS TO ACCOMPLISH THE OBJECTIVES:

1. Attend the studio sessions and complete the required idea sketches.
- and 2. Review your sketchbook for possible material for a drawing.
- and/or 3. Attend an outside session with your instructor on drawing.
- and/or 4. Check out materials and work at home.

QUEST PROJECTS:

1. Make a cartoon strip, using wash and line techniques.
- or 2. Write and illustrate a short book.
- or 3. Experiment with dyes, and felt-tip pens on sweatshirts or cloth to achieve a type of wash and line effect.
- or 4. Do two or three fashion illustrations using wash and line technique.
- or 5. Do a wash and line drawing of a car.

LEARNING MATERIALS:

- |                 |  |
|-----------------|--|
| Art Materials - | India and Sepia inks, pens, brushes, watercolors, matboard, and paper. |
| Textbooks -     | <u>Express Yourself In Drawing</u> , Gerhard Gollwitzer, pp. 130-138.  |
|                 | <u>Drawings by High School Students</u> , Thompson                     |
| Folders -       | #2301, "Wash and Line Examples"  |
| Audio Visual    |  |
| Aids -          | Single Concept Film, #W-1, "Wash and Line Technique"                   |

## PROJECT EVALUATION:

On the back of this sheet write a short statement about your drawings. (black wash) Suggest the step-by-step development.

CRITERIA FOR EVALUATION	POSSIBLE POINTS (Circle your rating)
Washes Lightly Applied - Not Scrubbed	0 1 2 3 4
Varied Wash Tones	0 1 2
Use of Previously Acquired Drawing Techniques	0 1 2
Choice of Subject Matter	0 1 2
Expressive Line Quality	0 1 2
Over-all Artistic Impact	0 1 2 3

TOTAL POINTS \_\_\_\_\_

SECTION NUMBER \_\_\_\_\_

STUDENT'S NAME \_\_\_\_\_

CIRCLE YOUR GRADE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
F-	F	F+	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

TEACHER COMMENTS:



## PROJECT EVALUATION:

On the back of this sheet write a short statement about your work with color. Suggest the step-by-step development.

CRITERIA FOR EVALUATION	POSSIBLE POINTS (Circle your rating)
Washes Lightly Applied - Not Scrubbed	0 1 2 3 4
Varied Wash Tones	0 1 2
Use of Previously Acquired Drawing Techniques	0 1 2
Choice of Subject Matter	0 1 2
Expressive Line Quality	0 1 2
Quest Project	0 1 2 3

TOTAL POINTS \_\_\_\_\_

SECTION NUMBER \_\_\_\_\_

STUDENT'S NAME \_\_\_\_\_

CIRCLE YOUR GRADE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
F-	F	F+	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

TEACHER COMMENTS:



## PACKAGE #9

CONCEPT: Charcoal Drawing

DURATION: One week

PUPIL PERFORMANCE CRITERIA:

(The student must):

1. Be able to create a finished charcoal drawing from thumb-nail sketches and pencil drawings.
2. Use charcoal and traditional shading techniques to achieve a three-dimensional appearance.
3. Demonstrate by the finished drawing, the ability to use a blending stump for gradual tones and white chalk for high-lights.
4. Score a minimum of 70% correct on a test based on the pre-test items.

WAYS TO ACCOMPLISH THE OBJECTIVES:

1. Choose from materials listed below and work alone.
- and/or 2. Attend an outside drawing session with your instructor.
- and/or 3. Develop a composition from sketches made in the "drawing from nature" or previous packages.
- and/or 4. Set up a still-life in the studio or at home and develop a drawing from it.

QUEST PROJECTS:

1. Check out some black paper and white chalk and experiment with working in reverse.
2. Research and write a report on the origin and manufacture of charcoal.
3. Make a thorough list of advantages and disadvantages of charcoal vs. pencil.
4. Make a display of magazine or newspaper clippings which appear to have been made with charcoal.
5. Make a ten item test on material covered in this package.

LEARNING MATERIALS:

- |                 |  |
|-----------------|--|
| Art Materials - | Charcoal, charcoal paper, blending stumps fixative, black paper, eraser and white chalk. |
| Textbooks -     | <u>Drawings by High School Students</u> , Thompson                                       |
| Folders -       | #303, "Charcoal Drawings", pp. 63, 67, 76, 92, 95, 101, 108.                             |
| Audio Visual    |  |
| Aids -          | Single Concept Film, #C-2, "Charcoal Techniques"   |



PRE-TEST  
(True-False)

- \_\_\_\_\_ 1. Charcoal drawings are not as impressive as pencil drawings because they are messy.
- \_\_\_\_\_ 2. Charcoal works well on any type of paper.
- \_\_\_\_\_ 3. A piece of tissue works well as an aid for blending.
- \_\_\_\_\_ 4. It is a good idea to use charcoal and white chalk in equal amounts in order to achieve unity.
- \_\_\_\_\_ 5. In developing a charcoal drawing, it is best to work dark to light because of the blackness of the charcoal.
- \_\_\_\_\_ 6. Charcoal works well on any subject such as: portraits, landscapes, still-lives, animals, etc..
- \_\_\_\_\_ 7. There are basically only two types of charcoal (Natural and artificial).
- \_\_\_\_\_ 8. "Vine" charcoal is natural.
- \_\_\_\_\_ 9. All charcoal is made artificially.
- \_\_\_\_\_ 10. Charcoal is useful for fast sketches.
- \_\_\_\_\_ 11. Charcoal has a wide value range.
- \_\_\_\_\_ 12. Charcoal is inexpensive.
- \_\_\_\_\_ 13. Shading can be made easier and smoother with a paper, blending stump.
- \_\_\_\_\_ 14. Charcoal drawings are not used by commercial artists.
- \_\_\_\_\_ 15. Charcoal drawings are useful for sketches, but charcoal is never used for finished drawings.

ANSWERS TO THE PRE-TEST: 1-F, 2-F, 3-T, 4-F, 5-F, 6-T, 7-T, 8-T, 9-F, 10-F, 11-T, 12-T, 13-T, 14-F, 15-F



## PROJECT EVALUATION:

On the back of this sheet write a short statement about your drawing. Discuss any difficulties which you encountered.

## CRITERIA FOR EVALUATION

POSSIBLE POINTS  
(Circle your rating)

Use of Shading Techniques	0 1 2 3 4
Use of White Chalk for High-Lights	0 1 2
Selection of Subject-Matter	0 1 2
Three-Dimensional Clarity of Forms	0 1 2
Over-all Artistic Impact & Appearance	0 1 2
Quest Project	0 1 2 3

TOTAL POINTS \_\_\_\_\_

SECTION NUMBER \_\_\_\_\_

STUDENT'S NAME \_\_\_\_\_

CIRCLE YOUR GRADE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
F-	F	F+	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

TEACHER COMMENTS:



## PACKAGE #10

CONCEPT: Pastel Drawing

DURATION: One week

PUPIL PERFORMANCE CRITERIA:

(The student must):

1. Be able to complete and present one original, pastel, drawing based on either the human figure, landscape, or still-life.
2. Be able to demonstrate an effective blending of colors.
3. Be able to select certain important areas of the composition, and create accents by the use of tone or color.
4. Be able to score a minimum of 70% correct on a test based on the pre-test items.

WAYS TO ACCOMPLISH THE OBJECTIVES:

1. Choose from the materials listed below and work alone or with another classmate.
- and/or 2. Attend an outside drawing session on the landscape.
- and/or 3. Attend a studio session on the human figure or still-life.
- and/or 4. Explore the learning materials and work at home.

QUEST PROJECTS:

1. Research the major artists and make a list of those who have used pastels to create works of art.
- or 2. Write a comparison - contrast paper on charcoal, pastels, and painting.
- or 3. Do a pointillism type of drawing with oil pastels.
- or 4. Do a non-objective design with pastels (perhaps try wetting the paper first).
- or 5. Do a fashion illustration using pastels.
- or 6. Do a cartoon strip using pastels.

LEARNING MATERIALS:

- |                 |  |
|-----------------|--|
| Art Materials - | Pastels, pastel papers, fixative, blending stump, and oil pastels. |
| Textbooks -     | <u>Drawings by High School Students</u> , Thompson (Entire Book).  |
| Folders -       | #1606, "Pastel Drawings"   |
| Audio Visual    |  |
| Aids -          | Single Concept Film, #P-3, "Pastel Drawings"                       |
|                 | Bulletin board display of pastel drawings.                         |



PRE-TEST  
(True-False)

- \_\_\_\_\_ 1. Rough-surfaced paper is better for pastel work than a smooth paper.
- \_\_\_\_\_ 2. A material called fixatif is sprayed on the paper before you begin work with pastels.
- \_\_\_\_\_ 3. A tortillion, blending stump is useful for charcoal drawing, but should never be used for pastel work.
- \_\_\_\_\_ 4. All of the paper does not have to be covered in a pastel drawing.
- \_\_\_\_\_ 5. Pastels are not desirable for portraits because they smear too easily.
- \_\_\_\_\_ 6. Pastel drawings are limited in quality because there are only a few of the basic colors available.
- \_\_\_\_\_ 7. A good white paper is the best surface to work pastels on because of its ability to accept color.
- \_\_\_\_\_ 8. If you should tear your paper, you should start over again.
- \_\_\_\_\_ 9. The brilliant colors make pastel drawings more exciting than a similar charcoal drawing.
- \_\_\_\_\_ 10. A drawing of a horse should never be blue in color.



## PROJECT EVALUATION:

On the back of this sheet write a short critique about your pastel drawing. Include comments about any difficulties which you encountered in this package.

CRITERIA FOR EVALUATION	POSSIBLE POINTS (Circle your rating)
Blending of Colors Appropriately Mixed	0 1 2 3
Use of Accents to Emphasize Important Areas	0 1 2 3
Choice of Subject Matter	0 1
Creative Interpretation of Subject Matter	0 1 2
Over-all Artistic Impact and Appearance	0 1 2 3
Quest Project	0 1 2 3

TOTAL POINTS \_\_\_\_\_

SECTION NUMBER \_\_\_\_\_

STUDENT'S NAME \_\_\_\_\_

CIRCLE YOUR GRADE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
F-	F	F+	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

TEACHER COMMENTS:



## PACKAGE #11

CONCEPT: Ink Illustration

DURATION: One Week

PUPIL PERFORMANCE CRITERIA:

(The student must):

1. Complete and present for evaluation, one ink illustration using pen, brush, or both.
2. Be able to interpret a poem or short story and make an appropriate black and white illustration for it.
3. Become aware of ink illustration in mass-media printed matter.
4. Score a minimum of 70% on a test based on the pre-test items.

WAYS TO ACCOMPLISH THE OBJECTIVES:

1. Select one or more of the learning materials and work on your own.
2. Attend a studio discussion group session on ink illustration.

QUEST PROJECTS:

1. Write a poem and illustrate with full color using pastels or watercolor.
- or 2. Do a cartoon strip.
- or 3. Make a display of different types of ink illustration from newspapers, magazines, and brochures.
- or 4. Paste a few cut-outs from a magazine on some paper and add ink line; work to create a work of art.
- or 5. Research the manufacture and origin of India ink and write a report.
- or 6. Do a cartoon strip using ink.
- or 7. Make a fashion illustration using ink techniques.

LEARNING MATERIALS:

Art Materials -	India ink, pens, brushes
Textbooks -	<u>Creative Drawing</u> , Rottger/Klante, (Entire book).
Folders -	#901, "Ink Illustrations" #603, "Fashion Illustrations"
Audio Visual	
Aids -	Single Concept Film, #I-1, "Ink Illustration Techniques"
	Bulletin board display - Ink Drawings



PRE-TEST  
(True-False)

- \_\_\_\_\_ 1. Ink illustration is popular because it is easier and more economical to reproduce.
- \_\_\_\_\_ 2. A good, black and white illustration can be as dynamic as one in color if it is well done.
- \_\_\_\_\_ 3. Black and white illustration has a history that begins at the same point as color-illustration.
- \_\_\_\_\_ 4. Cross-hatching and other tonal techniques should never be relied on for ink illustration because they take too long.
- \_\_\_\_\_ 5. An illustration should always attempt to include everything included in the written copy.
- \_\_\_\_\_ 6. "Spot" illustrations are used to break-up monotonous columns of printed material and should therefore be quite large and detailed.
- \_\_\_\_\_ 7. The felt-tip pen is an excellent tool for ink illustration.
- \_\_\_\_\_ 8. A "nib" is a pen holder.
- \_\_\_\_\_ 9. While both pen and brush are effective when used with ink, the two are never successfully used together.
- \_\_\_\_\_ 10. Very soft paper is excellent for pen and ink drawing.
- \_\_\_\_\_ 11. You should never sketch first before doing an ink illustration.
- \_\_\_\_\_ 12. Pen points can be cleaned every other time.
- \_\_\_\_\_ 13. A brush can be used "dry" to make half-tones and textures.
- \_\_\_\_\_ 14. Ink drawing is a very old method of rendering.
- \_\_\_\_\_ 15. Cross-hatching is excellent for pen illustration.

ANSWERS TO THE PRE-TEST: 1-T, 2-T, 3-F, 4-F, 5-F, 6-F, 7-T, 8-F, 9-F, 10-F, 11-F, 12-F, 13-T, 14-T, 15-T



## PROJECT EVALUATION:

On the back of this sheet write a short statement about your illustration in terms of how it relates to the story or poem, and why you chose to do it the way you did.

CRITERIA FOR EVALUATION	POSSIBLE POINTS (Circle your rating)
Suggestive of Story or Poem without being Trivial	0 1 2 3 4
Creative Use of Ink Effect (Bold Darks, Patterns, Textures)	0 1 2 3
Sufficient Detail for Interest	0 1 2
Over-all Artistic Impact & Appearance	0 1 2 3
Quest Project	0 1 2 3

TOTAL POINTS \_\_\_\_\_

SECTION NUMBER \_\_\_\_\_

STUDENT'S NAME \_\_\_\_\_

CIRCLE YOUR GRADE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
F-	F	F+	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

TEACHER COMMENTS:



## PACKAGE #12

CONCEPT: Elements of Design

DURATION: Two Weeks

PUPIL PERFORMANCE CRITERIA:

(The student must):

1. Make a design booklet of magazine and newspaper clippings which dramatically illustrate the following design concepts:
  - a. Line (three examples)
  - b. Form (two examples), Distortion of forms (two examples)
  - c. Space (two examples)
  - d. Actual texture (five examples)
  - e. Simulated texture (three examples)
  - f. Color combinations (seven examples)
  - g. Repetition of lines and shapes (three examples)
  - h. Rhythm (three examples)
  - i. Formal balance (three examples)
  - j. Informal balance (three examples)
  - k. Strong accent (two examples)
  - l. "Form follows Function" (three examples)
  - m. Alternation of pattern (three examples)
  - n. Center of interest (two examples)
  - o. "Law of Areas" (three examples)
  - p. Dominant direction (four examples)
  - q. Unity (Two examples)
  - r. Unbalance (two examples)
  - s. Monotony (three examples)
  - t. Symbolism (four examples)
  - u. Tensions-conflicts (two examples)
  - v. Stylization (Simplification) (two examples)
  - w. Symmetrical Designs in Nature (four examples)
  - x. "Variety within Unity" (four examples)
  - y. Colors in Nature (five examples)
  - z. Inversion of Line
2. Identify with 70% accuracy, design principles, when they are symbolically represented in a multiple-choice test based on single concept films, #E-1 and #E-2, and the pre-test items.
3. Must organize and design the above booklet into a creative, orderly presentation.

WAYS TO ACCOMPLISH THE OBJECTIVES:

1. Select learning materials and work on your own.
- and/or 2. Organize a group of your classmates and review your notes and learning materials.
- and/or 3. Ask your instructor to assist a small discussion group with possible design selections.



QUEST PROJECTS:

1. Devise a possible twenty-five item test for the design elements.
- or 2. Do a non-objective design in any media and list all of the elements and how they occur. (See Single Concept Film, #N-2).
- or 3. Design a creative "Rube Goldberg" for a special function.
- or 4. Design a new-type of money using any media.
- or 5. Design a postage stamp.
- or 6. Design a ring or pendant.

LEARNING MATERIALS:

- Art Materials - Construction paper, glue, scissors, lettering pen, nibs, felt-tip pens, magazines.
- Textbooks - Graphic Design: Visual Comparisons, Fletcher/Forbes/Gill  
Design Fundamentals, Feldsted  
Visual Design, Garrett  
Elements of Design, Anderson  
Design in Three Dimensions, Haines
- Folders - #501 and #502, "Elements of Design"
- Audio Visual
- Aids - Single Concept Films:  
 #E-1, "Elements of Design"  
 #E-2, "Elements of Design"  
 #N-2, "Non-Objective Designs"



PRE-TEST  
(True-False)

- \_\_\_\_\_ 1. An arrow is an example of dominant direction in design.
- \_\_\_\_\_ 2. Formal balance is more interesting than informal balance because formal balance is a better design.
- \_\_\_\_\_ 3. Parallel lines tend to become monotonous.
- \_\_\_\_\_ 4. Non-objective shapes take on new meanings and communicate when titles are appropriately given.
- \_\_\_\_\_ 5. Primitive people seldom used design because it was invented much later, about 1900.
- \_\_\_\_\_ 6. Much of the so-called "Modern Art" relies almost entirely upon design interpretation.
- \_\_\_\_\_ 7. Design, organization, structure, and arrangement mean basically the same thing.
- \_\_\_\_\_ 8. A tree leaf is not normally thought of to be a design because it has not been created by human hands.
- \_\_\_\_\_ 9. Environmental design refers to design which touches our daily lives.
- \_\_\_\_\_ 10. Repetition causes unity and also, sometimes, monotony.
- \_\_\_\_\_ 11. Balance plays a minor part in most designs.
- \_\_\_\_\_ 12. Different principles are used in design than are used in realistic art.
- \_\_\_\_\_ 13. There are many ways of achieving unity in a design.
- \_\_\_\_\_ 14. Informal balance is more active than formal balance.
- \_\_\_\_\_ 15. You could use a mirror or turn your design upside down to judge its excellence.

ANSWERS TO THE PRE-TEST: 1-T, 2-F, 3-T, 4-T, 5-F, 6-T, 7-T, 8-F, 9-T, 10-T, 11-F, 12-F, 13-T, 14-T, 15-T

## PROJECT EVALUATION:

On the back of this sheet write a short statement on the organization of your design booklet. What has been used to unify it and make it interestingly creative?

CRITERIA FOR EVALUATION	POSSIBLE POINTS (Circle your rating)
How well is the booklet organized?	0 1 2 3 4
Are the clippings impressive in their appearance?	0 1 2
Does it have artistic flair?	0 1 2
Are the labels appropriate?	0 1 2
Neatness of Presentation	0 1 2
Quest Project	0 1 2 3

TOTAL POINTS \_\_\_\_\_

SECTION NUMBER \_\_\_\_\_

STUDENT'S NAME \_\_\_\_\_

CIRCLE YOUR GRADE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
F-	F	F+	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

TEACHER COMMENTS:



## PACKAGE #13

CONCEPT: Color

DURATION: One Week

PUPIL PERFORMANCE CRITERIA:

(The student must):

1. Complete a color booklet similar to the previous design booklet which will include the following:
  - a. A non-objective high-key tempera painting with a single low-key accent. (Use straight lines only)
  - b. A non-objective, low-key, tempera painting with a high-key accent. (Use curved lines only).
  - c. Magazine clippings which illustrate dramatically the following color schemes:
    1. Colors used with neutrals (two examples)
    2. Monochromatic (four examples)
    3. Analogous (two examples)
    4. Mixed color (two examples)
    5. Complementary (two examples)
    6. Warm color (four examples)
    7. Cool color (four examples)
    8. Low-key colors (four examples)
    9. High-key colors (four examples)
2. To be able to identify with 70% accuracy, color schemes and terminology when given a multiple-choice test on the color wheel and pre-test items.
3. To be able to construct with words a complete color wheel when given two primary colors in a test.

WAYS TO ACCOMPLISH THE OBJECTIVES:

1. Select learning materials and work on your own.
- and/or 2. Organize a group of your classmates and review your clipping selections and labels.
- and/or 3. Attend the studio sessions devoted to the tempera paintings.
- and 4. Review the learning materials and pre-test with your classmates.

QUEST PROJECTS:

1. Write a paper on the ways that color affects your environment.
2. Research the scientific aspects of how we see color and report on it orally or in writing.
- or 3. Make a list from memory of everything that you saw that had color, from the time you got up in the morning until noon.
- or 4. Do a tempera painting that is high-key or low-key on any subject.
- or 5. Make a monochromatic color scale for red, blue and green with ten or more divisions in each scale.

LEARNING MATERIALS:

Art Materials - Tempera paints, brushes, paper, glue, and color wheel.  
Textbooks - Creative Color, Birren, (Entire book)  
Design Fundamentals, Feldsted, pp. 30-59  
Folders - #304, "The Color Wheel"  
          #305, "The Color Schemes"  
Audio Visual  
    Aids - Single Concept Film, #C-3, "Color"



PRE-TEST  
(True-False)

- \_\_\_\_\_1. The primary colors are yellow, green and red.
- \_\_\_\_\_2. The secondary colors are orange, blue and violet.
- \_\_\_\_\_3. Tones lighter than normal are called "tints", darker tones are "shades".
- \_\_\_\_\_4. The color pink is a shade of red.
- \_\_\_\_\_5. Colors opposite each other, when mixed, produce lively, bright colors.
- \_\_\_\_\_6. Hue is a term which means the name of a color such as blue, or red.
- \_\_\_\_\_7. Color can be used to set the mood for a picture.
- \_\_\_\_\_8. A monochromatic color scheme basically uses one color.
- \_\_\_\_\_9. A picture done mostly in tints is said to be in a "low-key".
- \_\_\_\_\_10. It's better to use the complement of a color rather than black in order to "grey" a color.
- \_\_\_\_\_11. Black and white must be used to make a color wheel.
- \_\_\_\_\_12. When you paint a Fall landscape in color, you will probably want to use cool colors.
- \_\_\_\_\_13. An orange square looks the same on a yellow background as it does on a blue background.
- \_\_\_\_\_14. Color can be used to create focal points in a painting or drawing.
- \_\_\_\_\_15. A red dot looks brighter and more red against a green background than against a black background.

ANSWERS TO THE PRE-TEST: 1-F, 2-F, 3-T, 4-F, 5-F, 6-T, 7-T, 8-T, 9-F, 10-T, 11-F, 12-F, 13-F, 14-T, 15-T.

## PROJECT EVALUATION:

On the back of this sheet write a short statement about your booklet. What have you learned about color that you did not know before?

CRITERIA FOR EVALUATION	POSSIBLE POINTS (Circle your rating)
Over-all Mood Quality of Low-key Painting	0 1 2 3 4
Over-all Appearance of Airy Atmosphere in the High-key Painting	0 1 2 3 4
Selection and Presentation of Magazine Clippings	0 1 2
Creative Organization of Booklet	0 1 2
Quest Project	0 1 2 3

TOTAL POINTS \_\_\_\_\_

SECTION NUMBER \_\_\_\_\_

STUDENT'S NAME \_\_\_\_\_

CIRCLE YOUR GRADE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
F-	F	F+	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

TEACHER COMMENTS:



## PACKAGE #14

CONCEPT: Film-Making

DURATION: One week

PUPIL PERFORMANCE CRITERIA:

(The student must):

1. Be able to design and complete 30' of 16mm film (15' black and 15' clear) which displays creative design techniques.  
by a. Using an animated title four seconds long (about 110 frames) or (about three feet long).  
and by b. Exploring design by the application of scratches on the emulsion side of the black leader and colored dyes and felt-tips on the clear film.
2. Be able to explain film animation in writing in less than 300 words in an essay exam.
3. Be able to edit and splice 16mm film.
4. Score a minimum of 70% on a test based on the pre-test items.

WAYS TO ACCOMPLISH THE OBJECTIVES:

1. Select learning materials and work on your own.
- and/or 2. Organize a group of your classmates (no more than six) and co-ordinate your efforts into one presentation.
- and/or 3. Take materials home and work there.

QUEST PROJECTS:

1. Write a script and make an 8mm film with your own camera.
- or 2. Make a "flip-pad" cartoon.
- or 3. Research Walt Disney and make a report on him.
- or 4. You and a classmate can splice the film for your class.
- or 5. You and a classmate can use a tape recorder to make a sound track for your class's finished film.

LEARNING MATERIALS:

Art Materials -	16mm film, dyes, colored and felt-tip pens, splicing stand and tapes, sharp tools for scratching.
Folders -	#604, "Film-making"
Audio Visual	
Aids -	Single Concept Film, #F-3, "Film-making"
	#A-1, "Animation"



PRE-TEST  
(True-False)

- \_\_\_\_\_ 1. 16mm. film is smaller than 8mm film and therefore less expensive.
- \_\_\_\_\_ 2. A movie can be a work of art.
- \_\_\_\_\_ 3. Walt Disney was not an artist, he was a movie producer.
- \_\_\_\_\_ 4. Animation relies on subtle changes from frame to frame.
- \_\_\_\_\_ 5. Film-making and animation are not used for television because television uses different cameras.
- \_\_\_\_\_ 6. There are about 40 frames to a foot of 16mm. film.
- \_\_\_\_\_ 7. A foot of 16mm. film takes about a minute to project.
- \_\_\_\_\_ 8. It is possible to make a film that is very annoying to watch because of tiring optical effects.
- \_\_\_\_\_ 9. A film can be likened to a collage except that the design elements of a collage happen all at once, and the elements of a film occur in a consecutive progression.
- \_\_\_\_\_ 10. A simple figure or symbol can be made interesting by animating it on film.



PROJECT EVALUATION:

On the back of this sheet write a short statement about your film footage. Discuss its development, and how it achieves unity. What is most exciting about your film to you?

CRITERIA FOR EVALUATION	POSSIBLE POINTS (Circle your rating)
Animated Title (Clear and Concise - Interesting)	0 1 2 3 4
Use of Color on Remaining Footage	0 1 2
Use of Line on Remaining Footage	0 1 2
Over-all Unity of Presentation	0 1 2
Creative Explorations of the Film as a Source for Design	0, 1 2
Quest Project	0, 1 2 3

TOTAL POINTS \_\_\_\_\_

SECTION NUMBER \_\_\_\_\_

STUDENT'S NAME \_\_\_\_\_

CIRCLE YOUR GRADE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
F-	F	F+	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

TEACHER COMMENTS:



## PACKAGE #15

CONCEPT: Ceramics

DURATION: Three weeks

PUPIL PERFORMANCE CRITERIA:

(The student must):

1. Be able to create for evaluation one coil project and one slab project.
2. Be able to create an interesting surface on each by:
  - a. Using a pressed, repeated design
  - and/or b. By contrasting textures
  - c. By glazing and decoration
3. Given a list of ceramic vocabulary, be able to match, with 70% accuracy, the correct pairings.
4. Score a minimum of 70% correct on a test based on the pre-test.

WAYS TO ACCOMPLISH THE OBJECTIVES:

1. Research the learning materials and work on your own.
2. Attend the studio discussion on ceramic design.
- or 3. Do some sketches of possible projects and their designs and review with your instructor.
- and 4. Study and review the SCF #V-1, "Ceramic Vocabulary"

QUEST PROJECTS:

1. Do an additional ceramic project.
2. Research and report on RAKU Pottery.
3. Research and write a paper on the history of ceramics.
4. Make a photographic display of the step-by-step creation of your clay project.
5. Visit the chemistry instructor and analyze glaze recipes (available from your art instructor), and explain the transition from powdered chemicals to a glass-like surface. Report on it.

LEARNING MATERIALS:

- |                 |   |
|-----------------|---|
| Art Materials - | Clay, clay tools, bats, plastic bags, glazes, brushes, elephant-ear sponges                 |
| Textbooks -     | <u>Ceramics</u> , Nelson, pp. 42-45 and Chp.5, p.63 and following.                          |
| Folders -       | #306, "Coil Pots"<br>#307, "Ceramics"<br>#1904, "Slab Pots"<br>#403, "Decoration + Ceramic" |
| Audio Visual    |   |
| Aids -          | Single Concept Film, C-4, "Coil Pots"<br>#S-5, "Slab Pots", Studio Display of Ceramics      |



PRE-TEST  
(True-False)

- \_\_\_\_\_ 1. Ceramic art work is not as artistic as painting because ceramics is a craft and not considered fine art.
- \_\_\_\_\_ 2. A disk of plaster of paris on which clay is formed or dried is called a bat.
- \_\_\_\_\_ 3. Throwing, coiling, pinching, and the slab are all techniques for making ceramics.
- \_\_\_\_\_ 4. A hand method of forming pottery by building up the wall with rope-like rolls of clay is called the pinch technique.
- \_\_\_\_\_ 5. The material applied to ceramics to form a glassy surface coating is called a varnish coat.
- \_\_\_\_\_ 6. The quality of clay, which allows it to be manipulated and still maintains its shape without cracking or sagging is called plasticity.
- \_\_\_\_\_ 7. In ceramics, the term "foot" refers to thirteen inches because of shrinkage of the clay.
- \_\_\_\_\_ 8. In order for a pot to be "bone-dry" it must feel warm to the touch.
- \_\_\_\_\_ 9. Incised designs are applied best when the clay is "leather-hard".
- \_\_\_\_\_ 10. A ceramic pot should be sand papered in order to get it as smooth as possible.
- \_\_\_\_\_ 11. A flint-like material called "grog" is sometimes added to clay.
- \_\_\_\_\_ 12. It is important to glaze the under side of a pot.
- \_\_\_\_\_ 13. Ceramic pots will not hold water so they are usually just to look at and to admire.
- \_\_\_\_\_ 14. Slab pots are so called because they are formed out of slabs of clay.
- \_\_\_\_\_ 15. In order to "glaze+fire" ceramic ware. the kiln must be very hot. (500 degrees to 600 degrees F.)

ANSWERS TO THE PRE-TEST: 1-F, 2-T, 3-T, 4-F, 5-F, 6-T, 7-F, 8-T, 9-T, 10-F, 11-T, 12-F, 13-F, 14-T, 15-F.



## PROJECT EVALUATION:

On the back of this sheet write a short statement about your ceramic work. How do the elements of design apply to a three-dimensional form? What difficulties did you encounter in this package?

CRITERIA FOR EVALUATION	POSSIBLE POINTS (Circle your rating)
Construction of Projects is free of Cracks and Sits Level on a Table	0 1 2 3 4
Appropriate Use of Design for Beauty	0 1 2 3
Projects Perform the Function for Which They Were Intended	0 1 2
Over-all Artistic Impact	0 1 2
Craftsmanship	0 1
Quest Project	0 1 2 3

TOTAL POINTS \_\_\_\_\_

SECTION NUMBER \_\_\_\_\_

STUDENT'S NAME \_\_\_\_\_

CIRCLE YOUR GRADE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
F-	F	F+	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

TEACHER COMMENTS:



## PACKAGE #16

CONCEPT: Sculpture

DURATION: Three weeks

PUPIL PERFORMANCE CRITERIA:

(The student must):

1. Be able to create a piece of sculpture either relief or free-standing using (a) paper mache'; (b) clay; (c) plaster; (d) wood; (e) mixed media.
2. Be able to translate the design elements into a three-dimensional form.
3. Be able to identify with at least 70% accuracy, the work of Moore, Brancusi, Giacometti, and Rodin in a slide test.
4. Be able to discuss in an essay "additive and subtractive sculpture".
5. Score a minimum of 70% correct on a test based on the pre-test items.

WAYS TO ACCOMPLISH THE OBJECTIVES:

1. Study the learning materials and work alone.
- or 2. Do a series of sketches and possible media for review by your instructor.
- and 3. Review and discuss with your classmates the learning materials.

QUEST PROJECTS:

1. Do a wood assemblage
2. Do a mobile
3. Do a soap carving
- or 4. Do a relief design using nails driven into a board
- or 5. Combine any materials that you wish to make a sculptural form.
- or 6. Write a report on the use of sculpture in the car industry.
- or 7. Write a poem or short story about Giacometti's sculpture.

LEARNING MATERIALS:

Art Materials - Plaster, paper mache', and clay.  
 Textbooks - Ceramics, Nelson, Chp.4, p.49 and following.  
Design in Three-Dimensions, Haines, (Entire book)  
Nail Sculpture, Gruber, (Entire book)  
Sculpture, Johnson, (Entire book)

Folders - #1902, "Sculpture"  
#1903, "Sculpture"

Audio Visual

Aids -Single Concept Films:  
#S-1, "Clay Sculpture"  
#S-2, "Paper Mache' Sculpture"  
#S-3, "Plaster Sculpture"  
#S-4, "Sculpture Ideas"  
Studio Display of Sculpture



PRE-TEST  
(True-False)

- \_\_\_\_\_ 1. Sculpture as an art form, is more work than painting because it often demands physical labor.
- \_\_\_\_\_ 2. A piece of sculpture (free-standing) should always have one side that is the most interesting.
- \_\_\_\_\_ 3. Relief sculpture is always subtractive.
- \_\_\_\_\_ 4. Sculpture can be used outside.
- \_\_\_\_\_ 5. Pieces of sculpture that are realistic are better than abstractions of the same thing.
- \_\_\_\_\_ 6. A piece of sculpture is more like a car than a painting of a landscape.
- \_\_\_\_\_ 7. One should only look at a sculpture but never touch it.
- \_\_\_\_\_ 8. Of all of the design elements, texture is the least important in sculpture.
- \_\_\_\_\_ 9. A piece of sculpture should always be formally balanced in order to be interesting.
- \_\_\_\_\_ 10. Primitive tribes did quite a bit of painting, but no sculpture.

10-F

ANSWERS TO THE PRE-TEST: 1-T, 2-F, 3-F, 4-T, 5-F, 6-T, 7-F, 8-F, 9-F,

## PROJECT EVALUATION:

On the back of this sheet write a short statement about your piece of sculpture. Discuss the way in which it was designed and constructed. Mention your most enjoyable experience in this package.

CRITERIA FOR EVALUATION	POSSIBLE POINTS (Circle your rating)
Application of Tasteful Design	0 1 2 3 4
Appropriate Construction (Free from Defects)	0 1 2
Use of Negative Space - Voids	0 1 2
Use of Texture for Interest	0 1 2
Over-all Unified, Artistic Appearance	0 1 2
Quest Project	0 1 2 3

TOTAL POINTS \_\_\_\_\_

SECTION NUMBER \_\_\_\_\_

STUDENT'S NAME \_\_\_\_\_

CIRCLE YOUR GRADE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
F-	F	F+	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

TEACHER COMMENTS:



## PACKAGE #17

CONCEPT: Independent Design Project

DURATION: One week

PUPIL PERFORMANCE CRITERIA:

(The student must):

1. Create a two or three-dimensional design project in one of the following areas included in Single Concept Film - #D-2:
  - a. String and yarn design
  - b. Word-picture project
  - c. Matboard construction
  - d. A design based on the circle
- or 2. Design a consumer product that follows the concept that "form follows function" in one of the following areas:
  - a. a dream house
  - b. a car or boat
  - c. a fashion design
  - d. a model city plan
  - e. a car jack
  - f. "a better mouse trap"
  - g. a new type of money
- and 3. Score a minimum of 70% on a test based on the pre-test material.

WAYS TO ACCOMPLISH THE OBJECTIVES:

1. Select learning materials and work on your own on whichever problem you choose.
- and/or 2. Attend the studio sessions and "brainstorm" with your classmates for ideas.

QUEST PROJECTS:

1. Do an additional project from the choices in the above student objectives.
- or 2. Write a report on fabric design
- or 3. Give an oral presentation on poster design.
- or 4. Do a non-objective or abstract tempera painting.
- or 5. Do a stained glass design using watercolors and black ink on matboard.
- or 6. Do a wood assemblage.

LEARNING MATERIALS:

Art Materials - Tempera, water color, India ink, masonite panels, mat knives, paper of all types, pastels and pencils.



Textbooks -        Graphic Design: Visual Comparisons,  
                     Fletcher/Forbes/Gill  
                     Design Fundamentals, Fledsted  
                     Visual Design, Garrett  
                     Elements of Design, Anderson  
                     Design in Three-Dimensions, Haines

Folders -        #501 and #502, "Elements of Design"

Audio Visual

     Aids -        Single Concept Film, #D-2, "Design Projects".  
                     #D-3, "Form Follows Function"



PRE-TEST  
(True-False)

- \_\_\_\_\_ 1. Artists are either directly or indirectly responsible for many of the things with which we come in daily contact.
- \_\_\_\_\_ 2. Designing the container for a toy or game or toothbrush is a job for an artist.
- \_\_\_\_\_ 3. Fabrics are usually designed by people with very little art training.
- \_\_\_\_\_ 4. General Motors does not hire artists, but they do hire designers.
- \_\_\_\_\_ 5. Wild ideas should be avoided when designing because they are bothersome to consider.
- \_\_\_\_\_ 6. An artist should design non-objective art work just as carefully as something which is realistic.
- \_\_\_\_\_ 7. Non-objective art work does not have a function, it merely exists.
- \_\_\_\_\_ 8. The way a person feels emotionally does not affect the work that he does.
- \_\_\_\_\_ 9. The proper design of a commercial object should depend entirely on how the artist feels toward that object.
- \_\_\_\_\_ 10. How an object appears is the final test of its design quality.

ANSWERS TO THE PRE-TEST: 1-T, 2-T, 3-F, 4-F, 5-F, 6-T, 7-F, 8-F, 9-F, 10-F



## PROJECT EVALUATION:

On the back of this sheet write a short statement about your creation. Give it a title and describe the functions which we can expect it to perform. Describe how the specific idea came to you.

CRITERIA FOR EVALUATION	POSSIBLE POINTS (Circle your rating)
Attentive to Design Principles: Line, Form, Space, Texture, Color, Etc..	0 1 2 3 4
How well does your project perform its function?	0 1 2 3 4
Displays and Unusual Creative Idea	0 1 2
Over-all Artistic Impact	0 1 2
Quest Project	0 1 2 3

TOTAL POINTS \_\_\_\_\_

SECTION NUMBER \_\_\_\_\_

STUDENT'S NAME \_\_\_\_\_

CIRCLE YOUR GRADE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
F-	F	F+	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

TEACHER COMMENTS:



## PACKAGE #18

CONCEPT: Collage

DURATION: One week

PUPIL PERFORMANCE CRITERIA:

(The student must):

1. Complete for evaluation one collage of 200 sq. inches or more.
2. Be able to combine materials so that the finished work reflects a well-organized design with a clear message or theme.
3. Be able to apply the previously acquired knowledge of design to a complex problem.
4. Score a minimum of 70% correct on a test based on the pre-test items.

WAYS TO ACCOMPLISH THE OBJECTIVES:

1. Select materials to suit your ideas and work on your own on a flat panel.
- or 2. Construct a three-dimensional form out of wood or matboard and cover the planes with: paper, paint, string, light objects, etc..
- or 3. Construct a mobile and make a hanging-collage.

QUEST PROJECTS:

1. Do a tempera painting which involves a collage approach.
2. Do an additional project from the above list.
- or 3. Obtain a decoupage kit and apply it to an object to change its appearance.
- or 4. Make a collection and display of magazine advertisements which involve a collage approach.
- or 5. Make a collage of cut and torn colored tissue paper.

LEARNING MATERIALS:

Art Materials -	Masonite panels, glue, scissors, matboard, tempera paints, and tissue paper.
Textbooks -	<u>Collage and Found Art</u> , Meilach/Ten Hoor (Entire book).
Folders -	#307, "Collage" #404, "Decoupage"
Audio Visual Aids -	Single Concept Film, #C-5, "Collage Ideas and Organization"



PRE-TEST  
(True-False)

- \_\_\_\_\_ 1. Only an artist's versatility and his creative vision limit the number of designs that can be created from a single source.
- \_\_\_\_\_ 2. The repetition of patterns, colors or values will have little effect on the unity of a collage.
- \_\_\_\_\_ 3. A collage is a free form design made up of paper only.
- \_\_\_\_\_ 4. Only the most expensive papers should be used in a collage to achieve a sense of richness.
- \_\_\_\_\_ 5. In a free-form collage you usually start with secondary background shapes and finish with details.
- \_\_\_\_\_ 6. A collage can take only twenty minutes or several days to do depending on the complexity.
- \_\_\_\_\_ 7. You should not use three-dimensional objects such as string, metal, wood, etc., on a collage as they are more a part of sculpture.
- \_\_\_\_\_ 8. Of all of the design elements, balance is the least important in a collage.
- \_\_\_\_\_ 9. Paper with torn edges create a different effect in a collage than papers with crisply cut sides.
- \_\_\_\_\_ 10. You should never attempt tricky or comical effects in a collage because a collage is a serious thing.

10-F.

ANSWERS TO THE PRE-TEST: 1-T, 2-F, 3-F, 4-F, 5-T, 6-T, 7-F, 8-F, 9-T,



## PROJECT EVALUATION:

On the back of this sheet write a short statement about your collage. Attack its organization.

## CRITERIA FOR EVALUATION

POSSIBLE POINTS  
(Circle your rating)

Clear Statement of Theme or Idea

0 1 2 3

Observance of Design Principles

0 1 2 3

Appropriate Organization of Materials

0 1 2 3

Creative Use of Materials for Effect

0 1 2 3

Quest Project

0 1 2 3

TOTAL POINTS \_\_\_\_\_

SECTION NUMBER \_\_\_\_\_

STUDENT'S NAME \_\_\_\_\_

CIRCLE YOUR GRADE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
F-	F	F+	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

TEACHER COMMENTS:



## PACKAGE #19

CONCEPT: Printmaking

DURATION: Three weeks

PUPIL PERFORMANCE CRITERIA:

(The student must):

1. Be able to complete three one-color prints using different techniques.
  - a. Either a wood cut or linoleum block
  - and b. Either a string and cardboard or a duco print
  - and c. A plastic etching.
2. Score a minimum of 70% correct on a test based on the pre-test items.

WAYS TO ACCOMPLISH THE OBJECTIVES:

1. Check out materials and work on your own.
- or 2. Work with someone who has experience in printmaking.
- and/or 3. Attend the discussions on printmaking techniques with your instructor.

QUEST PROJECTS:

1. Do one of your prints in two or more colors.
- or 2. Research printmaking and make four multiple-choice tests with twenty items.
- or 3. Do a mono print of found objects.
- or 4. Do a potato or vegetable print.
- or 5. Ink-up a fish and print it.
- or 6. Write a report on the history of inks for printing.
- or 7. Make a list of twenty important artists who at one time or another did printmaking. Cite your source of information.
- or 8. Interview the graphic arts teacher and write a report on photo off-set process.

LEARNING MATERIALS:

- Art Materials - Wood and linoleum blocks, cutting tools, string, duco cement, plastic, inks, and print paper.
- Textbooks - Printmaking Activities for the Classroom, Pattemore, (Entire book)  
Printmaking Today, Jules Heller, p.62-124  
The Craft of Woodcuts, John R. Biggs



Folders - #1607, "Printmaking Techniques"  
#1608, "Printmaking Examples"

Audio Visual  
Aids - Single Concept Films:  
#W-2, "Making a Woodcut"  
#S-6, "String and Duco Prints"  
#P-4, "Plastic Etching"

PRE-TEST  
(True-False)

- \_\_\_\_\_ 1. Printmaking is different than painting in that it is possible to make several identical works of art in a short length of time.
- \_\_\_\_\_ 2. The principles of design do not apply to printmaking.
- \_\_\_\_\_ 3. Albrecht Durer was a printmaker.
- \_\_\_\_\_ 4. Many well-known painters do or did printmaking.
- \_\_\_\_\_ 5. The term "Artist's proof" refers to a print taken by the artist prior to a series of prints.
- \_\_\_\_\_ 6. Print-making is often a messy operation.
- \_\_\_\_\_ 7. There is only one kind of ink to use for printmaking and that is a water base ink.
- \_\_\_\_\_ 8. Ink is always black.
- \_\_\_\_\_ 9. When carving words on a block for a wood-cut, you should carve them the way that you normally see them.
- \_\_\_\_\_ 10. A good print-maker should make several prints from the same block with each one different than the other for interest.
- \_\_\_\_\_ 11. Intaglio refers to a print process that uses raised surfaces.
- \_\_\_\_\_ 12. Plastic etching is a form of intaglio print process.
- \_\_\_\_\_ 13. The word "etch" means "to eat".
- \_\_\_\_\_ 14. A dollar bill is an example of block printing.
- \_\_\_\_\_ 15. Visual textures affect the appearance of prints very little if at all.

ANSWERS TO THE PRE-TEST: 1-T, 2-F, 3-T, 4-T, 5-T, 6-T, 7-F, 8-F, 9-F, 10-F, 11-F, 12-T, 13-T, 14-F, 15-F.



## PROJECT EVALUATION:

On the back of this sheet write a short critique about your woodcut or linoleum block print. List the strong points.

CRITERIA FOR EVALUATION	POSSIBLE POINTS (Circle your rating)
Thorough Exploration of the Techniques for Print Process	0 1 2 3
Creative Choice of Subject Matter	0 1 2 3
Use of Textures for Interest	0 1 2
Good Balance, Interest Line, and Use of Accents	0 1 2
Neatness of Presentation (Absence of Smears and Finger Prints)	0 1 2
Quest Project	0 1 2 3

TOTAL POINTS \_\_\_\_\_

SECTION NUMBER \_\_\_\_\_

STUDENT'S NAME \_\_\_\_\_

CIRCLE YOUR GRADE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
F-	F	F+	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

TEACHER COMMENTS:



## PROJECT EVALUATION:

On the back of this sheet write a short critique about your string and cardboard or duco print. List the strong points.

CRITERIA FOR EVALUATION	POSSIBLE POINTS (Circle your rating)
Thorough Exploration of the Techniques for Print Process	0 1 2 3
Creative Choice of Subject Matter	0 1 2 3
Use of Textures for Interest	0 1 2
Good Balance, Interest Line, and Use of Accents	0 1 2
Neatness of Presentation (Absence of Smears and Finger Prints)	0 1 2
Quest Project	0 1 2 3

TOTAL POINTS \_\_\_\_\_

SECTION NUMBER \_\_\_\_\_

STUDENT'S NAME \_\_\_\_\_

CIRCLE YOUR GRADE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
F-	F	F+	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

TEACHER COMMENTS:



## PROJECT EVALUATION:

On the back of this sheet write a short critique about your plastic etching. List the strong points.

CRITERIA FOR EVALUATION	POSSIBLE POINTS (Circle your rating)
Thorough Exploration of the Techniques for Print Process	0 1 2 3
Creative Choice and Subject Matter	0 1 2 3
Use of Textures for Interest	0 1 2
Good Balance, Interest Line, and Use of Accents	0 1 2
Neatness of Presentation (Absence of Smears and Finger Prints)	0 1 2
Quest Project	0 1 2 3

TOTAL POINTS \_\_\_\_\_

SECTION NUMBER \_\_\_\_\_

STUDENT'S NAME \_\_\_\_\_

CIRCLE YOUR GRADE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
F-	F	F+	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

TEACHER COMMENTS:



## PACKAGE #20

CONCEPT: Composition

DURATION: Two weeks

PUPIL PERFORMANCE CRITERIA:

(The student must):

1. Be able to compose with tempera paint either
  - a. a landscape including: trees, bushes, a river, deserted buildings, a fence, old wind-mill, three people, and mail-boxes.
  - or b. an advertisement for a soft-drink company including a figure or part of a figure, a bottle of pop and background if you wish. Also, include the words "fizzy cola".
  - or c. an 20" X 20" album cover for "Billy Drummer's" percussion sounds. Add any pertinent words, labels, or symbols.
2. Given two similar compositions, be able to select with 70% accuracy, the best composition out of twenty test items.

WAYS TO ACCOMPLISH THE OBJECTIVES:

1. Select learning materials and work on your own.
2. Use tracing paper to analyze your composition. Trace the major lines of the composition and analyze.
3. Ask your instructor to review possible thumb-nail compositions with you.

QUEST PROJECTS:

1. Make a collection or display of triangular compositions.
2. Write a paper which justifies the compositions of Franz Illime.
3. Analyze the composition of Picasso's "Guarnica" and make a report on it.
4. Select a famous painting or drawing and list all of the items in the design booklet that are found in the composition.

LEARNING MATERIALS:

Art Materials -	Tempera paints and illustration board
Textbooks -	<u>Composition in Pictures</u> , Ray Bethers, (Entire book)
Folders -	#308, "Composition"
Audio Visual	
Aids -	Single Concept Film, #C-6, "Composition"



PRE-TEST  
(True-False)

- \_\_\_\_\_ 1. Scaling can be used by an artist to change the emphasis on the shapes in a picture.
- \_\_\_\_\_ 2. To find good subjects for your compositions you must do a great deal of traveling so that you see interesting subject matter.
- \_\_\_\_\_ 3. Most pictures have an underlying plan or order.
- \_\_\_\_\_ 4. By saying that a line has character, we mean that it can be used for cartoon figures.
- \_\_\_\_\_ 5. Even such a simple thing as a line can be expressive.
- \_\_\_\_\_ 6. The type of line an artist uses can help him to establish the mood for a piece of art work.
- \_\_\_\_\_ 7. Composition is really the choosing and arranging of raw materials and techniques to suit the purpose of a picture.
- \_\_\_\_\_ 8. The main job of an artist is to reproduce on paper or canvas exactly what he sees.
- \_\_\_\_\_ 9. To be good compositions, pictures must be formally balanced.
- \_\_\_\_\_ 10. When using a tri-angular pattern, the artist must be sure that all of the main shapes are completely within the triangle.

ANSWERS TO THE PRE-TEST: 1-T, 2-F, 3-T, 4-F, 5-T, 6-T, 7-T, 8-F, 9-F, 10-F

## PROJECT EVALUATION:

On the back of this sheet write a short statement about your composition. Mention the basic structures which you used to create the composition.

CRITERIA FOR EVALUATION	POSSIBLE POINTS (Circle your rating)
Use of an Underlying Plan, Design or Structure	0 1 2 3
Unity and Feeling of Solidity	0 1 2 3
Use of Line to Compose	0 1 2
Avoidance of Uncomfortable Areas	0 1 2
Over-all Artistic Impact	0 1 2
Quest Project	0 1 2 3

TOTAL POINTS \_\_\_\_\_

SECTION NUMBER \_\_\_\_\_

STUDENT'S NAME \_\_\_\_\_

CIRCLE YOUR GRADE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
F-	F	F+	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

TEACHER COMMENTS:



## PACKAGE #21

CONCEPT: Study of Artist's Styles

DURATION: Two weeks

PUPIL PERFORMANCE CRITERIA:

(The student must):

1. Be able to complete one small acrylic painting on illustration board of any subject which employs the style of each of the following seven artists:
  - a. Vincent VanGogh
  - b. Peter Max
  - c. Pablo Picasso
  - d. Franz Kline
  - e. Georges Rouault
  - f. Salvador Dali
  - g. Henri Matisse
2. Be able to identify in a multiple-choice exam with 70% accuracy, slides from the above artists.
3. Score a minimum of 70% correct on a test based on the pre-test items.

WAYS TO ACCOMPLISH THE OBJECTIVES:

1. Check out learning materials and work on your own.
- and/or 2. Do a series of small studies and review them with your instructor in a discussion group.
- and/or 3. Join a group of your classmates who are all working in the same style and evaluate each others work as you paint.

QUEST PROJECTS:

1. Do an additional painting.
- or 2. Write a paper on an artists life and work.
- or 3. Write a paper which answers the question: "What is an Artist's style?"
- or 4. Make a display of different styles and techniques of painting.
- or 5. Imagine that you are Van Gogh and about to start the painting "Cypress Trees". Write a paper about your surroundings and your painting.

LEARNING MATERIALS:

- |                 |  |
|-----------------|--|
| Art Materials - | Acrylic paints, brushes, painting knives, and palettes.            |
| Textbooks -     | <u>Dictionary of Modern Painting</u> , Lake/Maillard (Entire book) |

One Hundred Years of Modern Painting,  
Muller/Elgar  
Tudor Little Art Series, (Entire book)  
#101, "Acrylic Painting"

Folders -  
Audio Visual  
Aids - Single Concept Films, #A-2, "Acrylic  
Painting Techniques"  
Slide Tray, #1 (Slides 51-90)



PRE-TEST  
(True-False)

- \_\_\_\_\_1. An artist's style is subject to modification as he grows older.
- \_\_\_\_\_2. A student of art cannot learn about painting by observing others, rather, he must paint on his own.
- \_\_\_\_\_3. Past experiences, personal feelings, personality, and environment all affect the way in which we express ourselves in a painting.
- \_\_\_\_\_4. It might be helpful to the beginning painter to have "heros" to provide inspiration.
- \_\_\_\_\_5. Modern painting is worse than paintings of say, a hundred years ago, because modern paintings don't look like anything.
- \_\_\_\_\_6. A painting should be judged on its own merits alone.
- \_\_\_\_\_7. In order for a painting to be beautiful, it must be of beautiful scenery, flowers or people.
- \_\_\_\_\_8. Color and values have an effect on the mood quality of a painting.
- \_\_\_\_\_9. Paintings can affect the viewer emotionally.
- \_\_\_\_\_10. For many painters, painting is a painful struggle.

## PROJECT EVALUATION:

On the back of this sheet write a short statement about each of your small studies. Indicate the different brush techniques that you used.

CRITERIA FOR EVALUATION	POSSIBLE POINTS (Circle your rating)
Development of each Artist's Style	0 1 2 3 4
Originality of Subject Matter and Over-all Artistic Appearance	0 1 2 3
Over-all Painterly Quality Similar to Each Artist	0 1 2
Creative Use of the Design Elements, Particularly Color.	0 1 2
Mood Quality	0 1
Quest Project	0 1 2 3

TOTAL POINTS \_\_\_\_\_

SECTION NUMBER \_\_\_\_\_

STUDENT'S NAME \_\_\_\_\_

CIRCLE YOUR GRADE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
F-	F	F+	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

TEACHER COMMENTS:



## PACKAGE #22

CONCEPT: Acrylic Painting

DURATION: Three weeks

PUPIL PERFORMANCE CRITERIA:

(The student must):

1. Stretch a canvas and complete one, original, acrylic painting using any technique.
2. Score with 70% accuracy on a test about acrylic techniques. (Single Concept Film, #A-2).
3. Evaluate his painting using the principles of design and his knowledge of painting as criteria.
4. Score a minimum of 70% correct on a test based on the pre-test items.

WAYS TO ACCOMPLISH THE OBJECTIVES:

1. Select learning materials and work on your own.
- or 2. Make a series of small studies on paper and have your instructor help you.
- or 3. Work along with someone who has painted before.
- and 4. Review the learning materials with a classmate or by yourself.

QUEST PROJECTS:

1. Research and write a report on the differences between acrylic and oil painting.
2. Do an additional painting.
3. Do an oil painting at home.
4. Interview a local artist and report on him.
5. Invite a local artist to speak to our class.
6. Do a slide presentation on the development of your painting.

LEARNING MATERIALS:

Art Materials:-	Acrylic paints, brushes, knives, palettes and canvas.
Textbooks -	<u>Carlson's Guide to Landscape Painting</u> , John F. Carlson. (Entire book) <u>Color in Oil Painting</u> , Maria & Louis Divalentim. (Entire book)
Folders -	#101, "Acrylic Painting"
Audio Visual Aids -	Single Concept Film, #A-2, "Acrylic Painting Techniques" Slide Tray, #2 (Slides 1-100)



PRE-TEST  
(True-False)

- \_\_\_\_\_ 1. In beginning a painting it is best to do the details first and get them right.
- \_\_\_\_\_ 2. Acrylic paints dry slower than oil paints.
- \_\_\_\_\_ 3. A painting knife can be used with oil paints but should never be used with acrylics.
- \_\_\_\_\_ 4. An acrylic painting can appear much like an oil painting.
- \_\_\_\_\_ 5. Acrylic paints are brighter and have more brilliance than oil paints.
- \_\_\_\_\_ 6. Turpentine is used to thin acrylic and oil paints.
- \_\_\_\_\_ 7. It is best not to use both acrylic and oil paint on the same painting.
- \_\_\_\_\_ 8. Paintings done fifty years ago were probably about half oil and half acrylic.
- \_\_\_\_\_ 9. Water is good for thinning acrylic paint.
- \_\_\_\_\_ 10. The background, secondary areas should be painted first in a painting.
- \_\_\_\_\_ 11. The drawing on the canvas is sometimes called a cartoon and must always be done in pencil.
- \_\_\_\_\_ 12. Because acrylic paints dry very rapidly, the painting should be well-planned ahead of time.
- \_\_\_\_\_ 13. "Liquitex" and "Duro" are tradenames of acrylic paints.
- \_\_\_\_\_ 14. "Hard-edge" paintings are called that because of their extremely sharp lines and edges.
- \_\_\_\_\_ 15. Knowledge of the color wheel is not important in selecting colors for a painting, but would be useful in mixing them.
- \_\_\_\_\_ 16. Textures are difficult to make with acrylic paints.
- \_\_\_\_\_ 17. Acrylic paints can be made as thin as water color. In fact, they can be used for water colors.
- \_\_\_\_\_ 18. The "law of areas" means that large areas should be less intense and smaller, accent areas should be more intense.



- \_\_\_\_\_19. Vincent Van Gogh used acrylic paints to achieve the vivid colors in his painting of "Sunflowers".
- \_\_\_\_\_20. Acrylic paints come in many colors; are difficult to mix; and therefore, should be used straight out of the tube.

ANSWERS TO THE PRE-TEST: 1-F, 2-F, 3-F, 4-T, 5-T, 6-F, 7-T, 8-F, 9-T, 10-T, 11-F, 12-T, 13-T, 14-T, 15-F, 16-F, 17-T, 18-T, 19-F, 20-F.

## PROJECT EVALUATION:

On the back of this sheet write a short statement about your painting. Discuss the problems which you encountered, and the success that you achieved.

CRITERIA FOR EVALUATION	POSSIBLE POINTS (Circle your rating)
Creative Use of Line, Color, Balance	0 1 2 3 4
Creative Use of Form and Space	0 1 2
Use of Accent Areas for Interest	0 1 2
Use of Texture (Either Visual or Simulated)	0 1 2
Over-all Impressive Painterly Appearance	0 1 2
Quest Project	0 1 2 3

TOTAL POINTS \_\_\_\_\_

SECTION NUMBER \_\_\_\_\_

STUDENT'S NAME \_\_\_\_\_

CIRCLE YOUR GRADE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
F-	F	F+	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

TEACHER COMMENTS:



## PACKAGE #23

CONCEPT: Water Color

DURATION: Two weeks

PUPIL PERFORMANCE CRITERIA:

(The student must):

1. Be able to complete at least one, original, matted water color on any subject.
2. Be able to score a minimum of 70% on a test based on the pre-test about water color technique.
3. Be able to identify with 70% accuracy paintings of Doug Kingman, Winslow Homer, and John Marin on a slide test.

WAYS TO ACCOMPLISH THE OBJECTIVES:

1. Review learning materials and work on your own.
- and/or 2. Attend an outside drawing session with your instructor.
- or 3. Work in the studio with a classmate who knows how to do water colors.
- or 4. Do a series of small studies and review with your instructor.

QUEST PROJECTS:

1. Make a folder display of water colors from magazine clippings.
2. Write a comparison-contrast theme on water color vs. acrylic painting.
3. Do a mixed media painting in which water color is used.
4. Make a list of all of the great, American water colorists.
5. Make a color display using water color of all of the possible mixes from a standard water color box.
6. Do a fashion illustration using water color.
7. Create a Quest project of your own and clear it with your instructor.
- 8.. Do an additional water color - need not be matted.

LEARNING MATERIALS:

Art Materials -	Water colors, paper, drawing boards
Textbooks -	<u>French Water Colors of the Twentieth Century</u> , Daulte (Entire book)
	<u>Complete Guide to Water Color Painting</u> , Edgar A. Witney (Entire book)

Folders - #2401, "Water Colors"  
Audio Visual  
Aids - Single Concept Film, #W-3, "Water Color  
Techniques"  
Slide Tray, #3 (Slides 1-100)



PRE-TEST  
(True-False)

- \_\_\_\_\_1. Smooth paper is best for watercolor because details are easier to make.
- \_\_\_\_\_2. The mark in the corner of a watercolor paper is called a "stamp".
- \_\_\_\_\_3. A wet piece of watercolor paper will curl very rapidly if it is not properly stretched on a board.
- \_\_\_\_\_4. Since there is no white in a watercolor set, you should use tempera or acrylic.
- \_\_\_\_\_5. A desirable texture can be made by scrubbing with a brush and causing the paper to become "nubby".
- \_\_\_\_\_6. The best source for white in a watercolor painting is to simply leave the white paper unpainted.
- \_\_\_\_\_7. Strips and pieces of masking tape can be used in a watercolor painting to leave the white paper unpainted.
- \_\_\_\_\_8. The sponge used in water color painting is called "elephant-ear" because it is actually made from a real elephant's ear.
- \_\_\_\_\_9. "Wet on wet" technique is called so because wet paint is applied to a previously wet area.
- \_\_\_\_\_10. "Wet on wet" technique produces sharp edges in the paint.
- \_\_\_\_\_11. "Wet on dry" technique produces fuzzy blanding of color.
- \_\_\_\_\_12. The speed, direction, and tempo of brush strokes has little effect on the finished painting.
- \_\_\_\_\_13. A good supply of thumb-nail sketches might prove very valuable for watercolor painting.
- \_\_\_\_\_14. A watercolor might be attempted ten to fifty times before a "keeper" is found.
- \_\_\_\_\_15. An elephant-ear sponge can be used to "lift" and lighten wet color from the paper.
- \_\_\_\_\_16. A razor blade can be used to cut the painting from the board and also to scratch high-lights and details in the watercolor painting.



- \_\_\_\_\_17. A little pen and ink can be used occasionally on a watercolor to accent and sharpen details.
- \_\_\_\_\_18. Rubber cement can be used in much the same way as masking tape to leave the paper unpainted in a certain area.
- \_\_\_\_\_19. A good watercolor should be fresh in appearance and not look over-worked.
- \_\_\_\_\_20. Watercolors should be matted and placed in a frame with glass.

ANSWERS TO THE PRE-TEST: 1-F, 2-F, 3-T, 4-F, 5-F, 6-T, 7-T, 8-F, 9-T, 10-F, 11-F, 12=F, 13-T, 14-T, 15-T, 16-T, 17-T, 18-T, 19-T, 20-T



## PROJECT EVALUATION:

On the back of this sheet write a short statement about your watercolor. What is the title? What was the most difficult technique to apply to this project?

CRITERIA FOR EVALUATION	POSSIBLE POINTS (Circle your rating)
Demonstration of Good Watercolor Technique Where Appropriate	0 1 2 3 4
Creative Use of Color and Color Mixtures	0 1 2 3
Washes and Colors are Fresh and Do Not Appear Over-worked.	0 1 2 3
Over-all Artistic Appearance	0 1 2
Quest Project	0 1 2 3

TOTAL POINTS \_\_\_\_\_

SECTION NUMBER \_\_\_\_\_

STUDENT'S NAME \_\_\_\_\_

CIRCLE YOUR GRADE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
F-	F	F+	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

TEACHER COMMENTS:



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